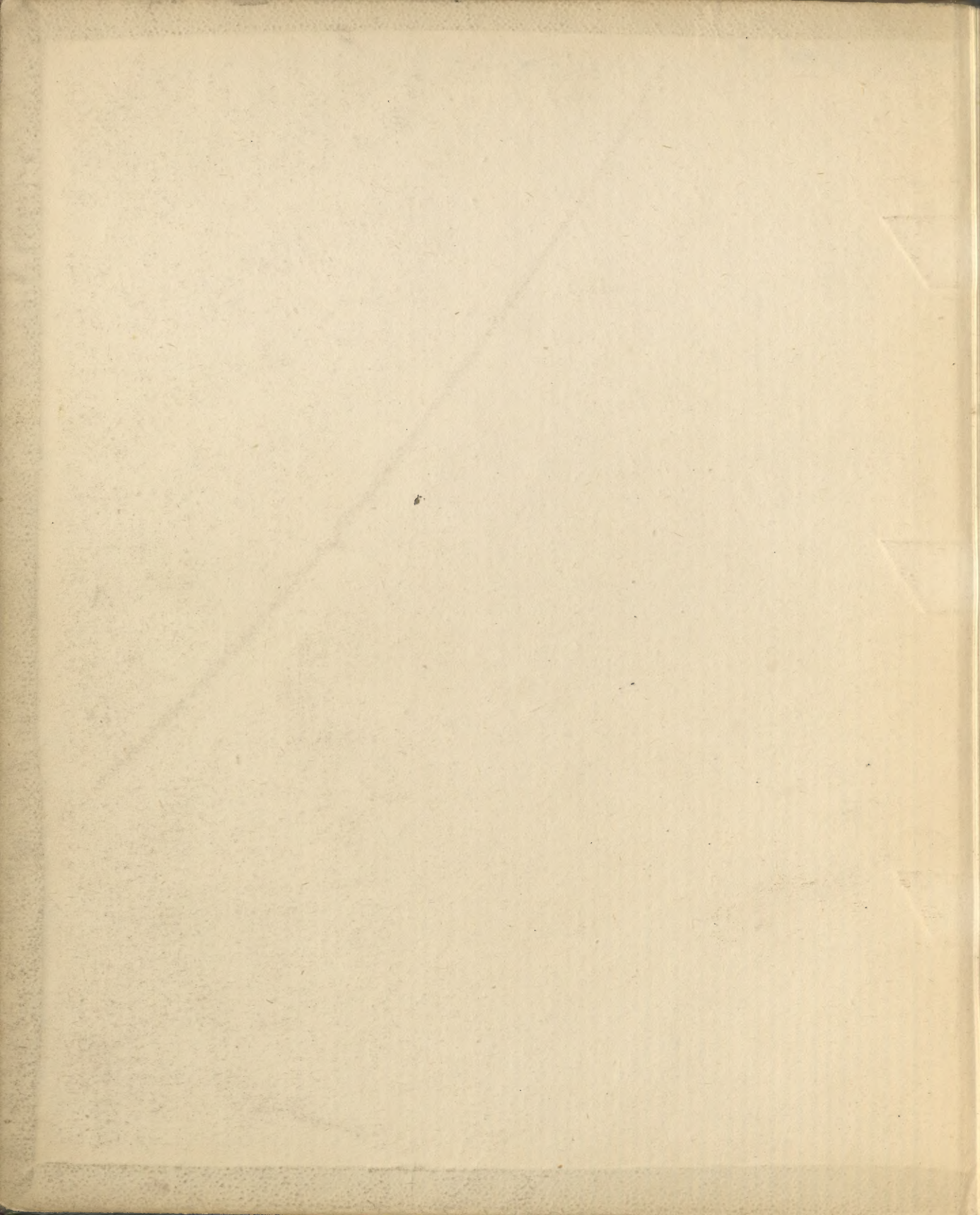


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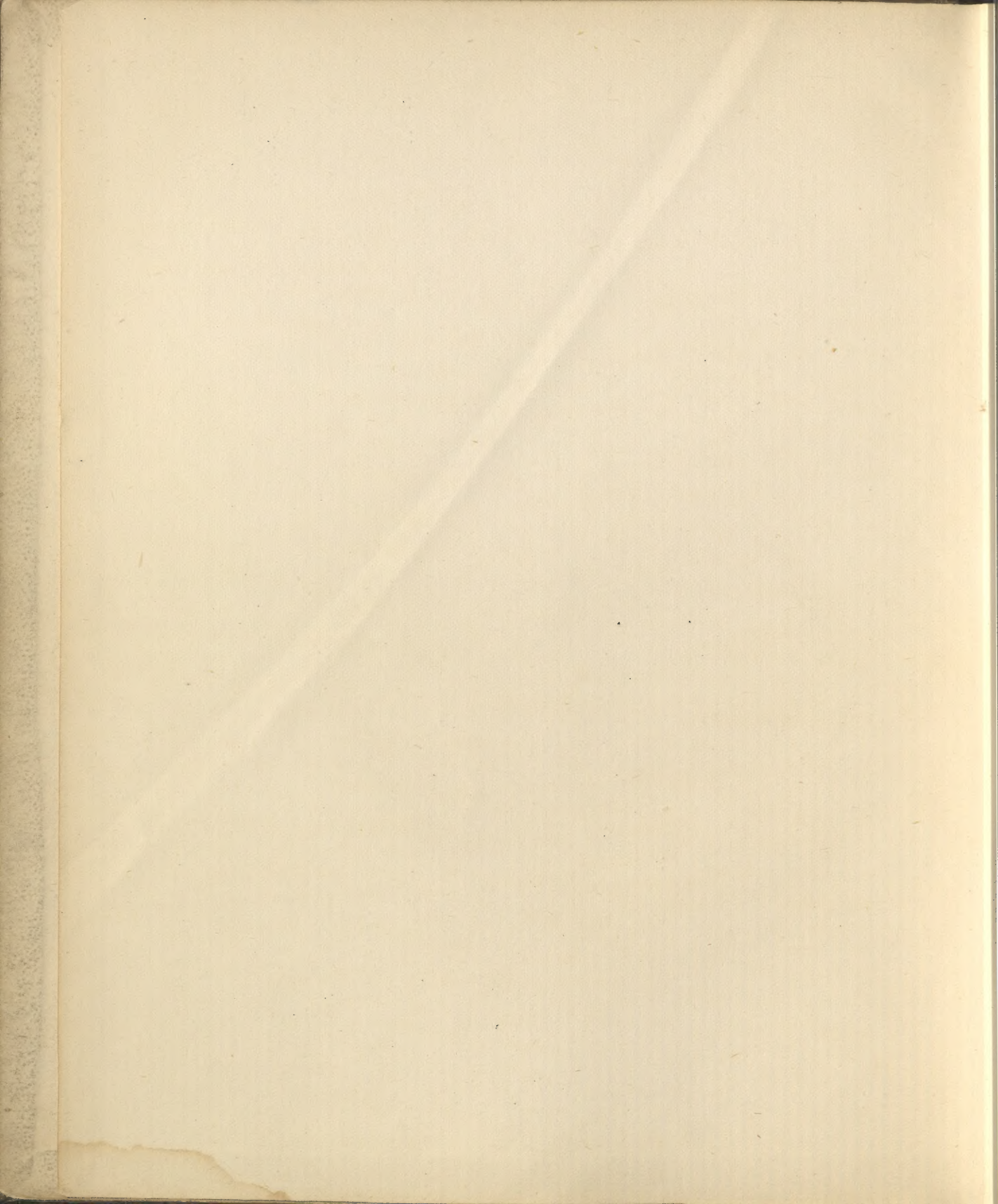
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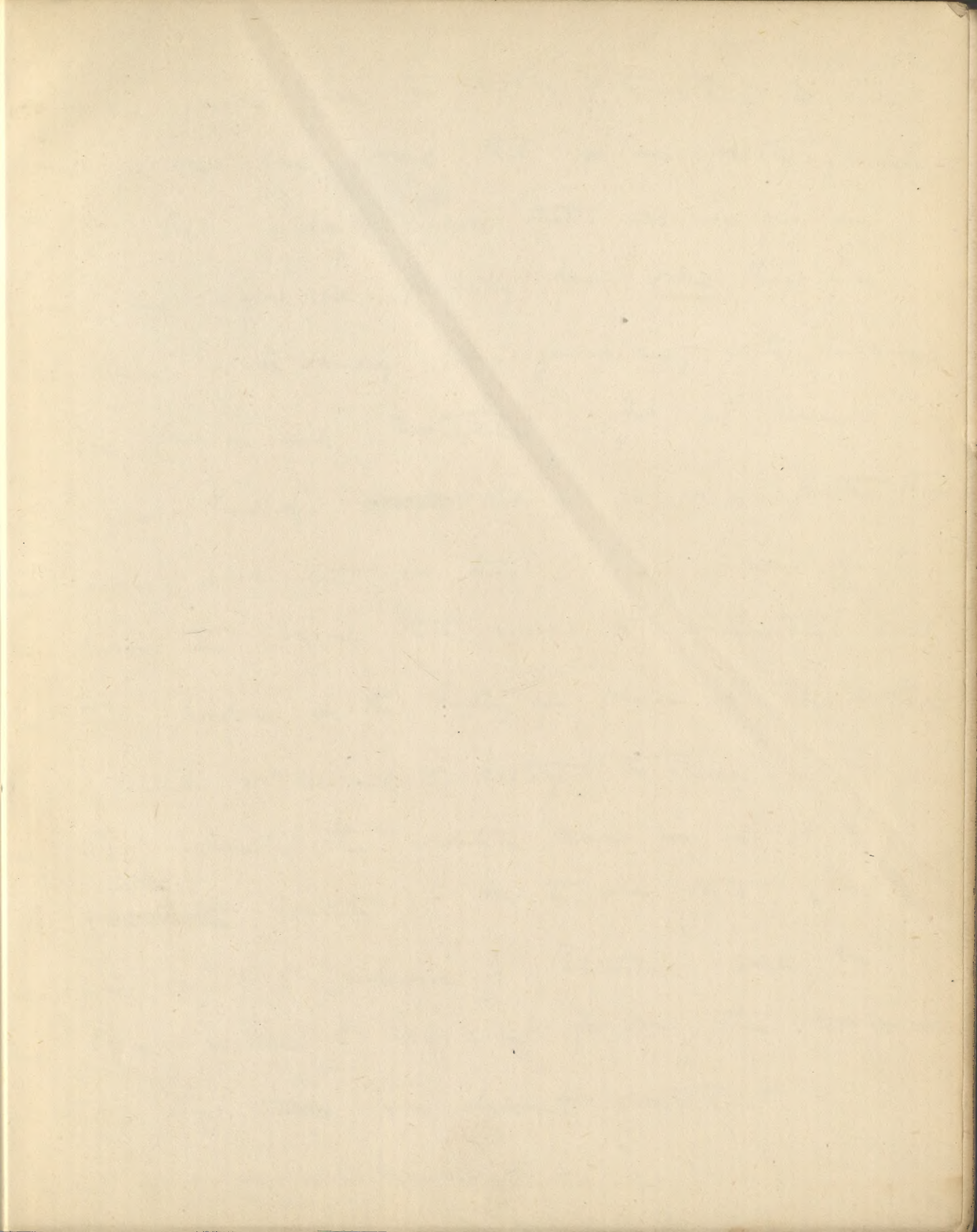
LECTURES R. M. 5th COURSE.

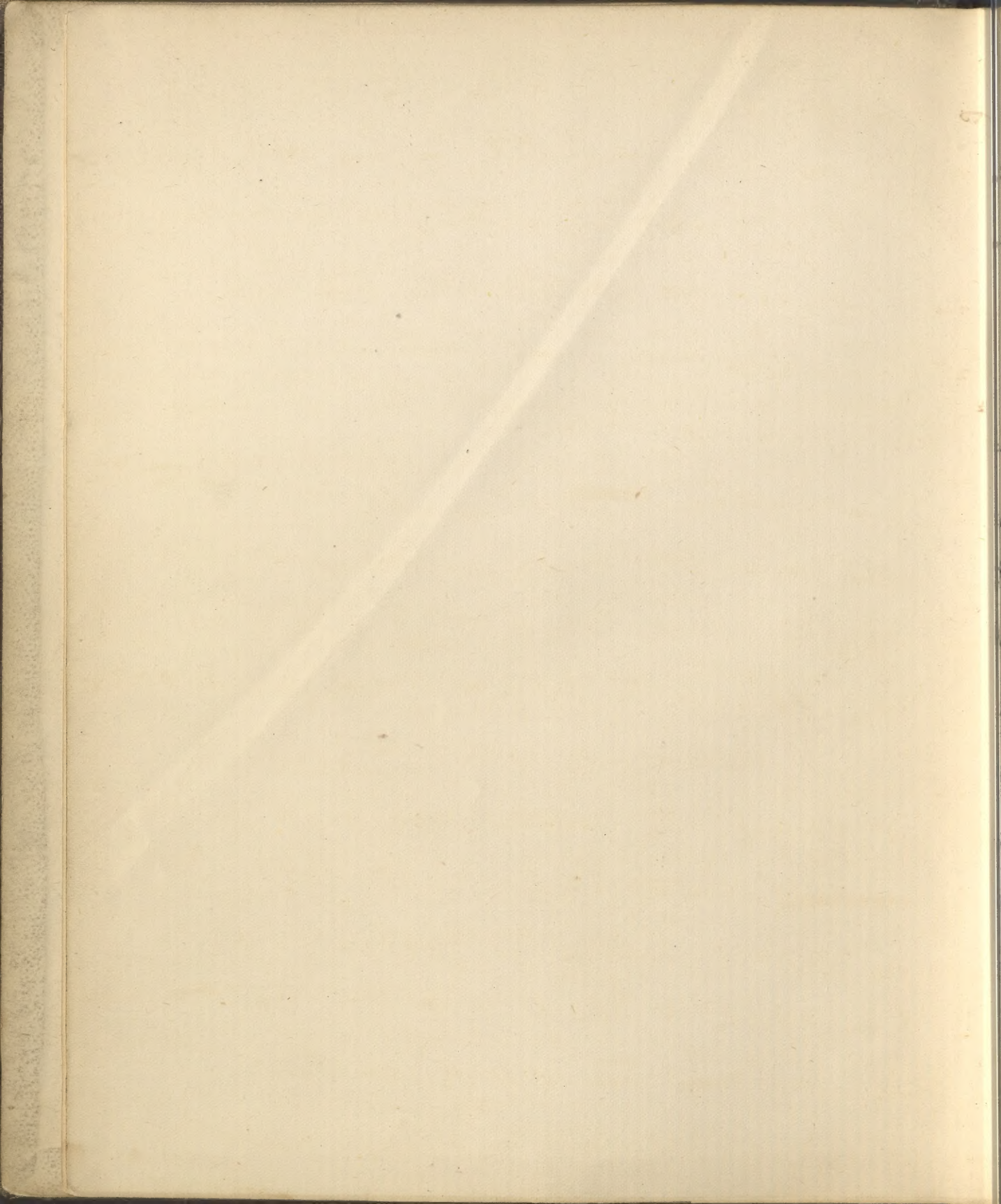


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5th Course



(1)

As we are going to face the history of the Opera this term
we must go over some ground that we are pretty familiar
with. But I don't suppose that will do you any
harm, and you will probably hear some things you
don't know notwithstanding your familiarity with the names
of Peri, Cavini and Monteverdi. For at present I
expect your knowledge ~~chiefly~~ does not go much further than
their names, & a date or two. But I want you to
know something beyond that, and to understand really
what their position in the history of music is. As a start
you cannot understand the history of the Opera -
you will remember the condition music was in at the end
of the ~~seventeenth~~ ^{sixteenth} century. How the old style of Church
music was brought to perfection by Palestrina; and how
we were beginning to look about for some other ~~principles~~
of treating this ~~music~~ ^{art.} than elaborate counterpoint.
Counterpoint is a very good principle on a large scale. Some of the

Counterpoint
α dramatic
effect.

finite music ~~now~~ existing in the world is made on contrapuntal principles; but it is not a suitable system for ~~dealing with~~ dramatic purposes, except on a very large scale indeed. If you want strong dramatic points, things which are intensely vivid and telling in detail contrapuntal will not be of much service to you. ~~And~~ moreover if you want half your attention ~~in~~ a theatrical performance of the stage play, and the dialogue & the story, & there is scarcely enough ^{attention} left in most people's ^{under such circumstances} minds to realize the subtle effects of fine counterpoint.

So it struck the enthusiasts who wanted to revive the ~~late~~ ^{late} ~~supposed~~ ^{supposed} ~~the~~ manner of performing the ancient Greek tragedies, that some other kind of theatrical music than ~~such~~ ^{the end of the sixteenth century} ~~this as~~ ^{that} ~~a~~ ^{time} ~~few or six part counterpoint~~ was indispensable. By ~~that~~ ^{that} time musicians had got as far as understanding how to make a good dance tune, but they were quite right in supposing that a lot of dance tunes would not make a musical drama, and they looked about for some other style. You can understand that for hearing voices combined in

Section 2
initative

counterpoint, they had some notion of the effect of chords. They
did not get far enough to understand such things as Ionian
and Dominant chords and Subdominant ^{& Submediants} chords, or ~~keys~~
the relations of major and minor or such advanced points
of art. But a musical conception of a chord in
two was possible to them, and they could even string
one or two together with an effect that satisfied them, and
then they thought if they could get the voices to declaim
the poetry in something like musical intervals, and use
some of these simple chords to support the voice they would
have the elements of a kind of music which would answer
very well for theatrical purposes. They considered
that the sound of a man's voice in declaiming a fine
piece of poetry went up and down the scale in a sort
of vague way, and only differed from music in not
making the notes definite, and the intervals clear. If the
changes of pitch which came in this kind of way could be

Declaration
of Intent

Captain Byron ...
... of the ...
... literature ...

The new music

Cause

...
...
...

...
...

find that would make music of one sort at once. They
followed out this notion and produced what we call ventative.
which is in its name implies ~~the~~ ^{ventative} ~~sort of~~ ^{is found musical} ~~passage of~~
~~any kind~~ intervals, supported by simple chords. This
~~first~~ invention and the style of music allied to it was called
"the New Music" by its promoters, to distinguish it from the
old contrapuntal style of the previous generation, which
was the only kind of artistic music recognized by worshippers
of the sort till the beginning of the seventeenth century.
The name of Cassini is specially connected with it because
he wrote a book about it ~~about~~ ^{at} the end of the sixteenth
century: this describes what its principles are and gives
several examples of the style. ^{Cassini was born either 1550 or 1560, was first a singer.} In his conception it was
not intended to be restricted solely to the music of the
stage but also to set lyrics & verses as cantatas.
The copy of this work of his which is in the British Museum
was printed at Venice in 1602, which is as good

The "House
Museum"

Curator

History

Donor

Arms not aimed
at in the
first Opus

will remember later than several performances of things which are like Opus in principle, but as it deals with the thing of the thing I take it first and will pass on to its application afterwards. It appears from the work that

the promoters of the movement had definite ideas as to how they meant to go on - Canini gives directions to

singers for the execution of passages and of ornaments; and various interesting examples of what he called *Aria*

with bars joined in a way you will no doubt think curious - as the figures are made to represent the exact

intervals, and consequently you come across 10, 11, and

14, as often as 3, 4, 5, 6, 7, 8, and 9.

Illustration of *Aria* from Canini. (*Aria Quarta*).

But such air as there where quite outside the province of the musicians who aimed at adapting music to the stage. Their first notion was that *Aria*, and things with form in them were rather objectionable than otherwise.

Page 100

Page 101

Thought it best

to write in

musical form

of declamation

First attempt at

musical setting

of the text

Page 102

Second attempt

Page 103

Third attempt

a harmonized comedy

Page 104

parallel to the

musical setting

of the text

musical setting

of the text

musical setting

Page 105

Amplification

What they thought was wanted was pure musical declamation
and nothing more. They supposed that the ancient Greeks
had treated their ~~tragedy~~ dramas so, and that the revival
of it would have a perfect effect; and when I came
to discuss with you the first work of the kind which
remains in the world you will understand both the
principles & the effect better. When the first attempts
at such things were ~~first~~ really made we cannot tell.
In France theatrical performances connected with Music
had been tried long before Castrini's day. But it is
characteristic of French taste that the affair turned chiefly
upon Ballets. In Italy experiments of some kind
were made from about 1569 or so onwards. But
~~nothing remains of them for us to examine~~ ^{of the such name}
~~Composers whose names are as usual~~.
as Claudio Monteverdi & Cavaliere are mentioned as the Composers.
He is better off with a work called Amphiparnasso by
Orazio Vecchi, which was performed in Mantua in
1594; and designated a ~~harmonized~~ ^{harmonized} comedy (Commedia armonica).

Peri -
Before
Proposed - 1897 -

Peri -

By the 1st of March

On the 1st of March
from the
London

Before

London 2nd
Monday of May 12
- London 2nd
May 12

Many - second money
to you my life
his summer

London

The music in this work is found to consist chiefly of Madrigals
in the old polyphonic style, like Palestrina's, ~~the~~ Loggia in
Lucca. So there is evidently not what we want as a
type of opera. Then we come to the familiar name of
Pieri who produced his music to the poem of Dafne
written by Rinuccini in 1597 in a palace belonging
to one of the Corsi who was enthusiastic in the cause of this
new line of music. Dafne has disappeared: so we
can't say for certain what it was like; but we
can guess pretty safely from ~~the style of~~ his next work
called Euridice, which was written, with some help
from Caccini, in consequence of the same success of Dafne
and probably in much the same style. The occasion
for which it was written you must of you know - namely
the marriage of Henry IV of France to Marie de' Medici
in France in 1600. The occasion was a very grand
one, & to the eyes of contemporaries the new work was
worthy of it, though even it seems very slight indeed.

Then further
the beginning of the
the first of the
the first of the
the first of the
the first of the
the first of the

From the
the history of
modern opera
begins -

Peri
of Opera

From this work it may be fairly said the history of
Modern Opera springs, and we can trace its course in
a pretty continuous line from the slender beginnings to
~~the great~~ Wagner's *Jötterdämmerung* and *Parsifal*. And
those of you who have gone into about your and attend
will I hope get a pretty good idea of the the regular
growth of the work of art, and the unbroken development
of the form which went on in the hands of the successive
generations of composers up to the present day. I advise
to follow it we must have a clear idea of Peri's *Lindes*.
The copy which you will get your information from is the
one in the British Museum, which is from the second edition
published in Venice in 1608; which I ^{believe} ~~suppose~~ to be an
accurate reproduction of the original as performed 8 years
before at Florence. ~~It begins with an address to~~
Peri's nature as shown in this work was to
~~avoid in the libretto~~ ^{evidently to turn} the declamation of the poems into music
~~ready to sing to~~ ^{by defining the cadences of the voice} ~~to~~ in musical intervals.
He did not want to make tunes or instrumental effects, or take

Quintessence

o to p 14

Rev. and
Chaply
formal meeting
the society, was at
Musical Dept

Prologue

the form of the musical machine of elaborate choice; but merely
to take the drama such as it was and make it smoother
into more straight or from beginning to end, with all repetition
or ~~from~~ breaks in the scenes. The greater part of the work
is nothing more than formless recitation with a figured
bass for the accompanist. Orpheus and Anctus
and Daphne and Venus and Eurydice and the other characters
merely carry on the dialogue in such vaguely musical recitation
thoughtful; and at certain points there come in short passages
of choice, and an occasional equally short passage of orchestral
intrusion. There is no Overture whatever, but to begin
the performance the Prologue steps forward (like the
prologue in a few of Shakespeare's plays) and announces
the purpose & meaning of the whole work. This is
so far the Preface to the History of Modern Opera,
and it will do you no harm to hear it, if you
will try and bear in mind the solemnity of the first
occasion, when before the assembled grandees for the royal

The importance
of the main

This is ~

among others

Begin with

~~the~~
outline of the paper

see below

marriage in ^{first} ~~last~~ ^{July} by the Statute Act in the form (11)
of the stage in the year 1600. - Prologue -

In the same style as the prologue is all the rest of
the ^{recitation} music. It never gets ~~into~~ excited or passionate
but merely continues ~~throughout~~ in the same indefinite way.
And it is just this indefiniteness in its earliest stage
which I want you to keep in mind, & to watch
how composers afterwards ^{the musical dialogue} made ~~it~~ definite. Peri
did not think of using his music as a means to get
more dramatic effect. He ~~then~~ thought of little more than
simple musical declamation, & relieving the monotony
by occasional contrasts of instrumental music & choruses.
The most obviously musical bit comes in the first part of
the work. } The action begins after the Prologue with
some talk between Orpheus ⁷⁵ and his shepherd friends.
Then Eurydice comes in and talks for a bit too. Then
she retires with her friend Daphne leaving Orpheus to

First you ²
sketch of the day
& then analyze -

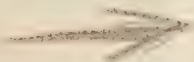
carry on the poetical conversation again with his friend. (11)
Then ~~before the action~~ another sketch before the catastrophe
happens ~~which~~ makes the point of the story, another sketch
called Phrynis comes in playing on a triple flute.
He plays a sort of little tune as he walks on the
stage, and then does a piece of recitation on his
own account; with the regular figured bass accompaniment
like the rest recitation of all the other performers. And
after a verse he resumes his little tune on the flutes
and ~~then~~ ^{makes} a complete passage of it. ^{Illustration} This is the
Sinfonia I have before told you about, which I very
likely misled you into thinking it an Overture, as I
had not in those days seen the whole work but only
fragments. It is as you see really an incidental piece
in the course of the long passage of indefinite recitation, &
among the old people of 1600 it must have ~~been~~ seemed
extremely effective. I will just give you a description

The play

of the rest of the play as it is such an important work historically,
it will probably help you to understand ~~it better~~ the principles, in
which the music is treated better as well. After Thyrsis
has had his day Daphne comes in again with the news
that Eurilice has been bitten by a snake & is dead.
~~And that therefore~~ Oryen determines to descend into
the lower regions to persuade the gods of Hades to let him
have her back again, through the power of music; & with
a short chorus this first part of the play ends. The
next scene is in the nether regions of Hades where he is
seeking for the soul of his beloved Eurilice. He interviews
various gods (and goddesses & Demigods) ~~and~~ and persuades
Pluto to allow him to take Eurilice back to life and
the upper world. His music prevails, & the final act
is in the old scene again where he brings back ~~the~~ his
wife to the old circle of shepherds & nymphs, and the
work ends with general congratulation, and ~~there~~ a short
dance & chorus by nymphs & swains.
The chief point & nature in all this is the very small proportion
of musical effect or musical expression there is in the work.

~~CAMP~~
~~24 Sept. 1944~~
~~for~~

Peri scarcely seems to try to make it musically interesting; or
illustrate the words is more than the very slightest degree
to make the music follow the meaning of the words. It doesn't
make any difference whether it is ~~Orpheus~~ ^{Dafne} bringing the
news of the death of Euridice ~~or Orpheus bewailing~~
~~his loss~~, or the shepherds carrying on a vague dialogue.
It is all music in the same musical tone of expression.
There is scarcely any difference to our ears between the
style in which Orpheus bewails his loss in the first act, or
that in which he expresses his triumph when he brings Euridice
back to the upper earth in the last act. I confess
I think that people ^{with} very acute senses can feel that
there is a shade of difference in the expression in these two
cases, but it is very subdued & restrained. (Illustrate?)
And the main or may say that Peri's music is in general
formless, without detailed expression, or colour, and doing
very little more than supply definite notes for the voice to
accompany the dialogue & verses to, & ^{simple} a chorus to support it.



After Per composed
aimed at defining

things more
bath - for
& expression

From 1. Under

From 2. Under

From 3. Under

From 4. Under

This appears to have been intentional on Peri's part; & considering how little composed a musician knew of form & expression in those days he was perfectly right. And I think though we should find a performance of Euripides intolerably dull now, the people of 1600 must have found it very impressive - And though there was nothing to excite them in the details, in the whole they must have felt that the principle & ideal the work of art was concerned & the way in which it was carried out made it quite complete & logical. What composer

~~Cassini~~ began to do immediately after Peri's day was to make things more definite. The natural impulse that rose ~~was the desire to~~ in these minds was to try and express in the music something of the sentiment of the words; & to find opportunities to vary the long scenes of vague recitative with something that had form in it; such as arios. I can't say that I have found much of either in what I know of Cassini's. He as you will remember wrote an Euripides on his own account after Peri's, ~~but~~ what is to be seen of it

Monte Verde
(588)

Monte Verde

On June 1st 1958
at 10:00 AM
at the base of
the mountain

Seppia Dapae
Came out in 1958
found in 1958
1958
nothing seen at
the site then

on 1st June 1958

on 2nd June 1958
at the base of

is in much the same form; and equally without expression (15)
But in respect of tone and expression the world was soon
destined to be stirred up by the genius of Claudio Monteverde.
Pieri and ^{de these supporters} Cassini, were looked upon as the revolutionaries in their
time; but Monteverde was not far beyond them. In
matters of harmony everyone knows he was for his time though
quite extraordinarily daring. Did he not even dare to use
the dominant 7th without preparation? and did he not
also use some suspensions which people had not heard before.
These trifling technicalities are of course the sort of things
theorists take special note of; and noted they must be;
though rather as samples of the independence of his judgment
and the correctness of his speculations, than as the particular
and essential things for which he deserves to be famous.
What he does deserve to be famous for is the real points
he made in advancing the condition of Opera. But
first we must give some few details about his life and circumstances.
He was born at Cremona in 1568, & came into ~~the~~ ^{the} musical
history first as a ~~best~~ player on the Viol, in which capacity

Montevideo
In the Duke of Montevideo's band

The old style

published & printed in 1844

Montevideo's

inferior ones to

from the 1

last number

x published

Had Montevideo's paper

In the Duke of Montevideo's

in 1844

he served the Duke of Mantua while still young. He began
working in the old contrapuntal style, and his first publication
was some "Canzonette" for three voices; which came out at
Venice in 1584, when he was sixteen. But his genius
did not find the old fashioned style congenial to him,
& from the first he seems to have ^{kept} ~~felt~~ ~~himself~~ ~~constrained~~ ^{against the constraints}
of the theories of the day, ^{about} ~~the~~ ~~preparation of discourse~~
and such matters. The result of his apparent restlessness
was that he was attacked by the conservative critics of
his time, ~~like~~ and on his moving & defending his
performances, a regular squabble has begun among his supporters
& the conservatives, just like the war between the
followers of Gluck & the followers of ^{in the last century that} ~~Piccini~~ ^{between}
Wagner, and with Wagner is no one times. It didn't
make difference to Monteverdi, any more than it did
to Gluck and Wagner. His instructer told him that it
was right to do - he went on. In 1603, after
the success of Peri's "Euridice" he was advanced to the
position of Maestro di Capella ^{to} of the Duke of Mantua

Montemurlo

The first Order seems
to have been at 1607 -

on the occasion of his
Montemurlo Marriage -

⊗

Expenses of Order given

in those days as now,

& no popular organization
as yet for performing him.

to the English with in the

house of the family.

The first Order of the Catholic

Marriage, the words of

Montemurlo.

Not printed, & nothing

coming of it except

in the house.

Montemurlo 1st Order

NB It seems doubtful now
whether "Arianna" was
his first.

The title of Order for
1607 on the date
of that - & It seems
quite likely the order
has been accidentally
inverted -

W. Montemurlo

a position answering to that of Conductor in modern times. And
soon after ~~the~~ with the ~~the~~ advantage of his genius, & the
experience he had had both a composition and performance
he began to astonish the world with his Operas. His
first apparently was performed in 1607; on the occasion
of the marriage of ~~the~~ son of his master the Duke of
Montenapoli. The expenses of attending upon the performance
of Operas unfortunately took composers to such occasions
as marriages of grand people in those times, & as there were
as yet no public theatres for performing works of such a nature.
This ^{first} Opera of Montenapoli was called Arianna, & the
Play was written for it by the same poet who wrote Peri
Andrillo, namely Rinuccini. ^{Unfortunately though it} ~~the~~ was a great success it
does not seem to have been printed, & hardly any ~~the~~ portion
of it survives. But by good luck one little passage
which had great reputation in his time has somehow been
preserved, & nothing ~~to~~ could be more thoroughly to the
point for our purposes. This is the passage when Arianna

Andres supplant
+ Arriaga dramatic
- a definite form

Monte Carlo
no further dramatic
than the previous

It also gets on ahead
of the previous
stage

discovering that ^{her} ~~the~~ lover has ~~left~~ deserted her in the most cruel
~~and heartless way~~ ~~under circumstances~~, bewails her hard lot; & cries out ~~for~~
death ~~to come~~ as the only relief of her misery. Now in this
passage ~~we find just the~~ ~~two things which point to the direction~~
~~in which composition are going~~, & they just fit in perfectly
with the tendencies of art as we know them in later

composers. Monteverdi here does aim at dramatic
effect, & intensifies the language of Ariadne by the
expression of the music ~~to which he sets it~~. And besides
this he manages without a strain or anything unnatural
to get him from ~~in~~ the passage. For you will notice that
the ~~passage~~ phrase with which the passage begins comes back
at the end after a middle bit which makes a sort of
organ contrast. And this principle of form ^{AD} A-B-A
which I call the primary form is ~~the~~ in a broad sense
the principle upon which all Operatic ^{even on a grand scale} ~~and~~ ^{were} constructed
from Monteverdi's time almost till our own.

Illustrate & illustrate

This was certainly a new point for Monteverdi to achieve

Montevideo

~~del~~

His appearance -
long - instrument

Montevideo, adjacent

His instrument

Just
last of instrument used in
by him

His 9th Opera

Opera 1608
(1877)

Book 36 instrument

Montevideo's Orchestra
for Opera in ~~1608~~
has consisted of

- 2 Franciscani
- 2 Contrabassi di Viola
- 10 Vielle da bagassa
- 1 Arpa doppin
- 2 Violini piccini alla Francese
- 2 Chitarri
- 2 Organi di legno
- 3 bassi da famba
- 4 Trombone
- 1 Regal
- 2 Cornetti
- Un' flautino alla vigesima seconda (?)
- 1 Clarin
- 3 Trombe

and it is much more worth realizing than the fact 159
that he used the Dominant of the whole preparation.
If you want to put ~~it~~ ^{his achievement in the line} in a terse form, say he ^{introduced} ~~introduced~~
dramatic expression into Opera, & improved the definition
of forms. He is also credited with having some ideas
of instrumentation. Composers ideas about colour &
Orchestral effect were in those days quite as low as
they well could be. Of course they knew different instruments
made different sounds, but they had next to no idea
of how to use the contrasts ^{or to combine them} with effect. Monteverdi
had just a glimmering - that all - He ~~thought~~ made
use of a great number of instruments in his performances, ~~in his Opera~~
But I believe it was chiefly to get more noise than with
his second Opera ~~Orfeo~~ ^{Orfeo} produced in 1608 he used no less than 36, but
a few instruments. It may have been just the
accident that in the Duke of Mantua's Court ~~at that time~~ ^{there}
just happened to be a lot of players of a different instrument.
& he accordingly used them all to increase the sound. At any
rate his use of many instruments was rather an accident.

O

the 1 Montauk
an isolated instance
of very high
altitude

the local
outlet of the

the form of

Montauk appointed master
of the S^t Mark 1613 -
from the time he made
Vermont his home

after a long time
- after being the owner
of

Montauk 1st of the
of all copies
of his time

in his best, and example which the composer who succeeded
him did not follow. It may be said however that he
tried some new Orchestral effect. He is said to have been
the first person who used a tremolando for the strings.

use effect which we are almost too familiar with
in our times, which in those times was very astonishing
to the hearers. The forms of his little instrumented

passage are worth noting too, & the ~~sound~~ ^{sound} he produces
with the hump of his strings is good and full. As an

example we may take a passage from a work called

Ballo delle Ingrate which he produced at Mantua in

1608. ~~Illustrate with the same year Orfeo~~

~~the same year he wrote Orfeo~~
(Illustrate with story & explain)
was produced. - A Orfeo he used a new

~~surprising number of instruments~~ After Orfeo Monteverde
did not write another Opera for some time. Perhaps because

the no musically disposed grandee took it into his head
to get married; ~~so because~~ but his reputation from
the two Operas he had written was immense; & he was

without a rival in the dramatic line in Europe.

Journal of Florida 1624

Page 1624

Then the ~~first~~
important occurrence
of the first opening of
the open house

He had opportunities to write Church Music, but that does
not come at present into our scope. It was not till
1624 that another opportunity put in his own line presented
itself. It was again for some grandees benefit that his
genius was called into play, & for the festivities which on
an occasion connected with he wrote a Dramatic piece called
"Il combattimento di Tancredi et Clorinda" in which it
is said he first introduced the effect of treachery in
the things which I have before alluded to. He kept
his hand in by writing dramatic or scenic intermezzi
for good occasions whenever they offered, & at last
in 1630 another convenient grandee, ^{called Giustiniani} proceeded to get
married, and Monteverde ~~at~~ had the opportunity of
writing a new Opera called "the rape of Proserpine".
Seven years after this an occurrence of the utmost
~~importance~~ took place, which at last freed composers
from their dependence on grandees' managers & birthday.
This was the opening of a public Opera house in Venice,
the first in Italy. The experiment was made - 1637

Opening of further
Opera houses

Benedetto Ferrari

Francesco Bianelli

opened a further

Opera house in Venice

in 1637 -

great success -

Bianelli wrote for them

Monteverde wrote

in 1640

one for them, called Adone -

L'Annamo was

revived in 1641

L'Incoronazione di Poppea

he last 1642 -

In 1643 he died

Caroli

1676

he was named

Caroli Francesco (della) Roma

was at home near Rome

was for opera

Monter, of Peluso - Rome

Monteverde last
work - Adone

(Caroli
Monteverde 1676)
D. 1676

Caroli was organist of
the 2nd Organ for 1635.
+ was made M. of Capella
in 1668.

by Benedetto Zani, & Francesco Manelli, & succeeded
amazingly. The first Opera brought out there was ~~not~~
by ~~well known~~ composers who have left no great mark on history - but
Zani & Manelli and Locatelli. And then in 1640 Monteverdi
came before the public of Venice for the first time with an
Opera called L'Adone. The next year his old
Opera L'Arianna was revived and in the year following
he produced his last work of the kind, called L'Incoronazione
de' Re. In the next year 1643 he died.
But meanwhile in the same year he made his first
appearance in Venice a new genius appeared on the
scene with his first Opera. This was the composer who
is generally known by the name of Cavalli - and I don't
know that you need remember any other; though it is really
a misnomer with which the Venetians gave him - His real
name being Pier Francesco Calisto Borini. He was a pupil, and
a worthy one of Monteverdi's - and took up the work of
improving Opera where Monteverdi left it. His first Opera
was called "the marriage of Peleus and Thetis," and the

Opening of public
Open here for
Compos. new chance
Call note constantly
I see you to open

Carrolli note list
of opera

Carrolli's reputation is great that he was summoned
to Paris in 1660 on the occasion of the Louis XIV's
marriage ^{with Maria Theresa} & ~~for~~ he then produced his opera
Xerxes. It was performed in the grand gallery of the Louvre.

He came to Paris again in 1662 and produced
Les Amants. He seems to have been looked
upon by Parisians as the representative opera
composer of his day & I think may be
fairly described as the father of French grand
opera. For almost the first
important work which Dullé
had to do in Paris was to write
ballet music for both the above mentioned

operas. Xerxes & Les Amants. No doubt
Dullé heard a great deal of the works of Carulli, &
evidently learnt from them. But the ballet music which ~~he~~ from
is important a feature in his own famous opera is Dullé's own development;
on the other opera is Carulli's

1662
what he did
style of Carulli
made the
one more
better

was followed by a rapid succession of other ones. Now the
Opera had become a public affair for the enjoyment of the
people rather than a display to grace the festivities of grander
composers had fewer opportunities - And Cavelli was the
^{chief} ~~entire~~ to profit by the change - Where Montemore
opportunities had served him for single Operas at long
intervals, Cavelli's served him for dozens. In 25 years
he wrote nearly 40 Operas. And though they did not
contain as much work as a few pages of the scores
of an Opera of Meyerbeer or Wagner, they had some good
work in them, & helped on the artistic development of Opera.
The thing for which we much chiefly value him is the improvement
of a melodic style. We find ~~him~~ in his works ^{some} ~~a great deal~~
of that sweet, swift, vocal melody which is so characteristic
of the best days of Italian music - & he is ^{not} as ^{improved}
in the style of melody, but he added a little more to
the distinctness of form of such things as arise. The best example
I can give you of his style of work is ~~for~~ not far as
Opera but the ^{early} allied form of Cantata, which had sprung
up from the same ideas about as Opera; & ~~developed~~ ^{developed} with it,

Continued from previous page

Comilla most successful opera but the Italian tradition
of dramatic construction
france

Theater spread all over Italy
came to full principle through Cavalli's works.

(see opposite: Venice 11 years into the 17th century)
by his own writing ballet for
king & queen (Medici 1658)

Opera
Carlino a Venice 1673.
Mestre for. and. 1687
for
detached about 1650
Lepanto near page

Cesti

1669

Cavalli & Cesti the
the greatest composers of the age

Cesti at
1671 of Cavalli

Opera of Cavalli &
Cesti. following (1669)
Cavalli. The 17th century
Cavalli was the first to
show the manner combined to stop the
progress. He was the daughter of Cesti
& all the father of & his son
& sister him to youth. When I saw
him in low with Cesti he killed her
on children to punish him, &
killed Cesti for personal reasons
in the capital & others in
dramatic & musical language

Cavalli and Cesti

(Illustrate Cavalli). Cavalli's most successful Opera was Giulio Cesare.
The ~~last~~ ~~first~~ success of the opening of the fourth Opera house
of San Cassiano, led to others. Venice went ahead in
the respect at a great pace; a second theatre followed in 1639,
the another in 1641 and before the end of that century
there were fully 11 theatres in that town alone, all
apparently prosperous. Of course this was splendidly encouraging
for composers, and numbers of them started up in all
directions to supply the popular demand for this kind of
entertainment. The best of these were Leporelli, Pallavicini
and Cesti - especially the last. Cesti in fact shares
with Cavalli the honours between the ~~beginning~~ ^{beginning} of the
2nd half of the century and 1680. They ~~two~~ ^{two} were
the most popular & also the best Opera Composers
of their time - a ^{combination of things} ~~combination~~ which does not change
to this day. Cesti was a pupil of the famous Roman
Composer Carissimi - who himself did not go in for
Opera writing, but did a great deal for the Music of

Cesti

Cesti

1620

1669

1897

his Oratorio

1649

1649

Cavalleri born 1599 ~ 1600 - ab (opera near Venice)
in the choir at St Marks under Monteverdi 1617
first organist 1665 - died 1696.

At Venice also Legrenzi made his appearance, and an
important ^{Opera} composer. He was born about 1625 near Bergamo
went to Venice somewhere about the middle of the century
became maestro di cappella at St Marks 1685.

His Opera *Il mondo della
Achille in Scipio*
1664
la divisione del mondo
1678
The two Cesars 1683
His last was *Pertinax*
and produced in Venice
1684

Requiem for Orchestra there. 8 Violins, 11 Violoncello. 2 Vols. des basses
2 Vols. de l'autre. 1 Violoncello & Double Bass. 2 Cornets 1 Cannon - 3 Trombones.
Wrote 17 Operas, which were performed at Venice chiefly. Handel is
said to have borrowed from him. died 1690

See V. 3

his day, by improving the condition of melody, and developing
branches of art closely allied to Opera in Cantatas and
Oratorios. M.A. Cesti profited by his instructions, &
produced really beautiful music in its way - ~~the~~ having
much the same characteristics as Cavalli - good, by-petition
melody, and form, which for that time was really most
excellent. His most famous Opera was Orontea

which was brought out in 1649 at Venice ~~in~~ ^{to open}
the 4th of the new theatre which followed the success of the
~~the theatre which was started soon after the first.~~
Theatre of St Cassiano. It started at the same time

that Cavalli's fiacore was going on prosperously at the
old house, and it was such popularity that it was
constantly performed not only in Venice but in other
towns as soon as they began to have theatres. and it
maintained its popularity for full 30 years -

Illustration from Cesti's Orontea.
~~But~~ the other towns of Italy were caught up the Venetians,
it is true, ~~but~~ as it is far as having 11 theatres

Lequenz was a man of strong power & his ideas
are solid. Bach ~~had~~ borrowed (unwillingly) 'a subject
of his on which he founded ~~the~~ ^{an} Organ figure in (minor
And Handel borrowed the subject of the work ^{to the dark sweet light of}
~~the~~ ^{the} theme in "Juno"

(Especially in the full realization
of possible then as now
a few notes of ~~the~~ ^{the}
harmony - ~~the~~ ^{the}
the singer)

- O first master beam
from a sketch of
Lequenz called
(I see) sketch in completion
of which this is a first
Copy made by Handel
himself in the Buckingham
Palace library

Handel followed by
offices of
7 years
master of
Opera

no account here
of some of it
had been
with Handel himself

Handel of
Some entrance

Admiral's Hall
Lond

going in a place at once. But they made a good
thing before long - and the Opera became just a national
characteristic. It was the discovery of a new province
in art for them, and their unswerving delight in it
was not more wonderful than the extraordinary amount
of works which were written by various composers for their
benefit. But most of these composers did not make
enough mark upon the history of art to be remembered -
though no doubt they each contributed something in their
way, and made the scheme of Opera more a more
substantiated by their efforts. Before the
end of the century there sprang up two remarkable
Genoese whose works ~~were very much more developed in~~
~~different ways~~ ^{every} than anything that had been achieved
before them. These two were Alessandro Scarlatti
and Lulli; who worked contemporaneously but in
different lines. Of the two in point of time Lulli had
~~a considerable~~ ^{a little} the ~~earliest~~ ^{earliest} so we will take him first.

Letter

1622



Letter from

Bliss

1622

Can I have

my

How much

to

French Court

Mr. David Lord

London

London

& something of the same sort

was done in Charles II court

See Pepys 1666 Nov 15

Bullet

Antonio on 6 May 1661
 in 1661. 1662. Cantata
 Louis Adam, new paper &
 left.



Academ Royale de Musique
 founded - 1669
 de la Cour de France, the
 associated Cantata with the
 they together produced Opera
 - 1671. ~~Next~~

1672 de la Cour de France
 de l'Amour. Same year the
 patent was taken away from
 Penn & put to Lulli
 Cantata & left. Louis & Lulli in 1673
 S. and ...

Library of the Académie de Musique

already. ~~the~~ the
 numbers about 1633. It
 - away. When he was
 I got into the service of
 in Louis XIV was the
 life then in the kitchen.
 life with good reason.
 - What seems to
 is was about him by
 nature whether it was a
 king's hand. In those
 times, very worldly and
 performances were
 and his courtiers
 ballets de l'Académie
 Musici, a then was

in first steps to fame and prosperity. The king himself
 danced in it, a bad good opportunity for judging what kind
 of the music was. a its most probable it was good

Luller

1620



Cambré, son of - father 6.1628

father of Charles

son of 11 years

Superintendent of Mines of Anne

Austria

son of Louis XV

from 1656.

The French Court Ballet

Louis & his courtiers

themselves danced in them

& something of the same sort

was done in Charles II. court

the Peppes & the others

First composition of French Opera.

Perrin for introduction des Arts & Sciences
in 1659.

divided La Peste of Spectacle

like Orfeo & others which had

been presented by Magasin (1647).

A Frenchman was commissioned to write the

Musique. It was called La Pastorale

promiscue comédie française ou Muzique

Very successful, & was followed by

Something of the history of Lulli you know already. ~~He~~ He
was born in Florence or thereabouts somewhere about 1633. It's
not quite certain when. But that's near enough. When he was
very young he went into France, and got into the service of
some member of the royal family, of Louis XIV was the
head. Later reports said he began life there in the kitchen.
But Lulli made himself hated in later life with good reason.
He perhaps ^(that is maliciously reported) ~~that~~ ~~not~~ ~~quite~~ ~~absolutely~~ true. What seems to be
true is that he surprised the people who were about him by
his musical talent, & changed his position whether it was a
scullion or page ~~or~~ boy, & entered the King's band. In those
days the French court was very luxurious, very worldly and
very dissipated. Among their favourite performances were
ballets, in which even Louis himself and his courtiers
took part. In one of these royal ballets Lulli happened
to have the opportunity to write the music, & thus was
his first step to fame and prosperity. The king himself
danced in it, & had good opportunities for judging what kind
of stuff the music was. & it's not probable that even good

Louis XIV was born
1638 - so he was about
5 years younger than
Louis.

We came to the throne
in 1643 (Anne of Austria
Magazine C. de Rets - Inconnu)
during the minority

Louis

Ballets & Operas at the
Grand Court of Louis XIV

The Opera performed the
Pompadour (Cavalli?)

1654 - 1655
Grand Opera

Ballet or Mascarade

1654 - 1655 - 1656
1658 Ballet de l'air 1653
1664 - 1665 - 1666
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36

in its way, a bad go & time, while the great Louis was
now enough to notice & remember. The French court did
both pleasure in Opera. But no nation & builder the
Italians had yet shown any ability for producing much
in that line, & the Operas which were performed most
successfully at the French Court were Cavalli's. But the
French taste could not swallow Cavalli's work pure & simple
and fresh ballets had to be added to them to make them
go down. Here again Lulli's talents were called out & required
and he had consequently admirable opportunities to learn
something of the stage, & also something of Cavalli's method
of dealing with ~~the stage~~ dramatic works. For some
time Lulli's chief business was writing ballets - which
was good practice in its way for the instrumental part
of composition, & probably had a good deal to do
with his success in that part of his art later on.
He was promoted step by step to be superintendent of
the Chamber Music of the kind, & what they called
the maître de musique to the King's household. He
himself was ambitious and unscrupulous, & was quite in

his element when intruding to advance his own interests. He
made him self useful & pleasant to important persons
who he thought likely to be able to help him, & finally
succeeded ~~him~~ in getting himself appointed to the chief position
in connection with the Opera establishment. Then he began
his famous series of Operas, which were the ~~2 origins~~ of
the regular French school of Opera first remarkable examples of
the French form of the art. You will see without difficulty
how this differs from the Italian form, & that it springs mainly
from a different conception. The early Italians began with
the idea of a definite drama, which was set to
music as a play. That is to say the drama stood
first in importance, and musical details or musical
effect came out of it, followed naturally from the circumstances
of the drama, & the development of the story. The French
made the spectacle & the dancing the chief thing, &
the drama was practically a means - ~~the~~ ~~French~~ ~~French~~
considered like any modern ballet piece for the sake
of hitting a few dances, & theatrical scenes together.
What the French people do ~~particularly~~ ~~do~~ ~~not~~ ~~consider~~
~~the drama did not even figure for the~~

Found Opera.

Bullet & spectacle.

The found part
the answer by
the contract.

Just for
me.

Letter of
Opera. dropped
of its letter
piece 1. The
letter, some
more or not.

* Not so
C. H. P. 1890

Handwritten note at bottom left, partially illegible.

was to have this sense killed by displays of all art. For
which the dramatic elements ^{were useful in the sense to supply} ~~supplied~~ some satisfaction; &
added just a vein of interest. The form of art is to my
mind ^{of course} an utterly false one; ~~and may be handled by the~~
dinner made of ~~with~~ dances with no more than an occasional
crumb of meat thrown in to satisfy its name. The
French put the ~~essentials~~ accessories before the essentials; &
that was the point from which they began. But nevertheless
there was plenty of good work to be done even in a
more real; and Lulli did some excellent good work.
His kind of Opera was necessarily chopped up into many
pieces; as he had to provide for his ballet dances, &
the ~~his character~~ ^{the character} in his play as well. In the former
he could write dance tunes - several in a row if
needed. For the other he wrote recitatives, ^(*) and a
few early Italian ones - and airs. And finally one
of his most important achievements was the improvement of
the Comedie. We have already discussed that and in

Autumn.

Lull: ~~Open~~
Outline

At Lecture -

Oct 29. 90

Washington from Richard
O'Brien

October.

4

Over 1000, now

1/2 pint.
1 lb.

For pathology
sent to Roland

path - my
path as (K. Hardy)

connection with the history of the Symphony. But it would do
us any harm to go through it again. He is credited
with having been the first man to see the advantage of
~~from~~ strong points of form in these instrumental movements.
And in default of any experience of sonata form, as
distinct & contrasts of movement - with movement, as in
the sonata form. Some times we had a slow, nervous
introduction, followed with a brisk figure. Sometimes
he had ~~the same~~ a dance movement as well. His
plan is very well represented in the familiar forms
of Handel's Overtures - such as that to the Messiah, &
Judas Maccabees - which only differ from Delli's in
richer treatment of the musical material. A working
out this scheme I think Delli may have well been
helped by his experience of ballet writing, in which
he became familiar with the effects of contrast and
style by playing scenes of different styles one after another.

Leather Overture

Leather has some
reputation for
dramatic power
but it seems
to be more of
theoretical insight
but is a very
different matter

As for of leather
on the whole
of the leather

and he applied it very happily in a broad & manly style (32)
will dated to begin a by work with. ^{Illustrate}

Lulli's sense for form is also shown in ^{a few} ~~the~~ of his airs,
which are ^{fairly} clear and definite in outline. But they are
for the most part poor stuff & bear no comparison with Italian airs of the
I don't think we can credit him with any acute sense of time.

of dramatic effect. The kind of ~~ent~~ Opera he wrote
did not write it much. The ~~the~~ family it belongs

is the large one of variety entertainments: in
modern times the thing most like it is the first part
of a pantomime, in which some time Roman story
is first made the scene for stringing ballets and
times together. Lulli however did a good deal of

way of improving the details in his separate numbers, &
he had a genuine sense of time, & a knowledge
of effect in him.

His form of art may be summed up as the ^{offspring} ~~heredity~~
of ^{the ballets - a fusion of} the French Court on one side & of
Italian Opera on the other.

Lullie -

Gabon tradition
a small book

Many of
had been a
I had taken

o di
Mrs. Murphy

Lullie's of
my sample
has been

Father -

It is therefore a sort of new line got by mixing French (23)
faster with Italian tastes. And French Opera has
kept this characteristic ever since; & the element of
^{pompous} ~~distillation~~ has almost always been as prominent as the
story ~~which~~ upon which the libretto is founded - especially
in what is called in modern times the "Grand Opéra",
of the family illustrated by Meyerbeer, and Spontini,
and even formed.

Lulli wrote a considerable number of Opéra in this
particular style. He was extremely practical and
worldly minded, & contrived them so as to make sure
of success. The King, Louis XIV was the principal
person he had to please, and he managed to play
his cards very well in that line; & at the same
time to please the Courtiers, who for the most part
liked rather better music than the King. Lulli's
most successful works are Atys, Alceste,



Lull's Opera

Therap. Alceste

Hy. Bellefleur

Pythe, Procrustes

Purvis, Phacta

Amedis, Roland

Clerical

Subjects

suitable for

bullet purpose

7

34
Hys, Bellerosphes, Pyche, Proserpine, Perseus, Phaeon
Amadis, and Roland. From which you may see that
the French Court had a taste for classical subjects,

probably because they adapted themselves best to ballet,
and fitted with the time honored style of Mythological
spectacle which they were accustomed to.

The great
very rich and prosperous; as he never failed to
seize at any opportunity by which he saw a chance of
getting ^{himself} on or making a little money. Altogether of
the accounts which have been given of him are true, he

was one of the most misanthropic men who have borne
the title of composer. There is a story about

him which gives an amusing view of his astuteness.

(The priest refusing to give him absolution when he was
suddenly ill unless he ~~first~~ sacrificed his last work to the
flames -) (Ponce de Courtenay)

The manner of his death was curious. He had to conduct
a Te Deum which was performed in honor of the
King, recovering from a dangerous illness. He is said to

Luller died

1687

Luller last

illness

died 1687

Left no followers of mark

Cham died - good died
of mark for him -

Campes Destouches

- Colonne 1636-1709 -

Campes b- 1660

Was great reputation as a writer of

Church Music - First Opera (based on Plautus of Luller)

At L'Europe fulante 1697. - Ballet (musical de l'Europe)

Journal de l'Europe - 1702 - Wrote of others - died 1774

Destouches 1672 - 1749

He left no
followers of
mark

Destouches - born about 1672

Alexander

Scarlatti

have struck his foot accidentally with his baton, & nearly
frayed it. But the page turned to the obituary. And
the obituary was so badly treated by a French doctor he
had to attend to it, that he died of it on March
22, ~~1687~~ 1687; when he must have been a little over
50 years old -

Lulli left no followers fit to carry on his work at his level.
A son of his wrote a few Operas; and Operas by composers
called *destinées*, *Compiègne*, *Colasse*, which are carried out in the
same sort of scheme as his own are to be met with in print
still. But they are not worth more than passing mention.

So we can now go back to Alessandro Scarlatti; who
was ~~as remarkably superior~~ ^{as} ~~to~~ ^{the} ~~genre~~ ^{genre} as Lulli in general power,
and just ~~that~~ ^{those} ~~to~~ ^{power} ~~to~~ ^{as} ~~far~~ ^{as} ~~as~~ ^{was}.

He was Lulli's junior by some years - Probably born in 1659.
He had the advantage of receiving some musical education,
and ~~studied the~~ ^{studied the} old contrapuntal methods of composition
as well as the new harmonic ones. In consequence of which
his treatment of music is a much more masterly style.

Scattered
indications of
pacific

the first opera

1680

"L'Oronte nell'Amore"

His Opera

with a great part
of the chiefly
of Naples

They have more of them over
London; & he was very
difficult to get out

including some of the third edition

or in the British Museum

including the "fortunate prisoner"; with about 1000
p. 42

~~that any of his Italian predecessors~~ ^{Carissimi was a most significant composer} ~~who wrote~~ ^{of other} kinds of music besides Opera - Just as church music, & Cantatas, & Instrumental Music - But as much chiefly concerned himself with his contribution to the history of the Opera - His first Opera seem Chen been long all not in 1680, at Rome - It was called L'Orestea nell'Amore - Once launched in Opera writing he went on with one after another in rapid succession - & they were written for the use of various towns, but chiefly for Naples - Before his death he ~~completed nearly~~ ^{arrived at the dignity of being for one} ~~a hundred~~ among the foremost composers of his day in Italy. His works were the direct descendants of the works of his predecessors; & followed in ^{directly} the ^{line} of Peri, Monteverdi, Cesti, Carissimi. But they were immensely advanced ahead of all they had done in development and definition of style. ~~He did not bring these forms~~ ^{He was what most of his} ~~he gained by predecessors had not been~~, a very considerable

Messanias
Scarlatina

parted from the
Birmingham lectures
of Dec: 7/04

in his hands. Open book

slightly curved so as

contain part of material

The Mountains, vegetation, Area

Retinella, & 2 for Salt

Two. Scarlatina, & Salt

Chromes

master of the old contrapuntal style, as well as the homophonic style; & quite at his ease in such forms as Canon & fugue, though he did not make any capital out of them in his Opera writing. If he had it very likely the Operas would not have been so popular as they were. But the possession of such powers, and the practice of applying them in other branches of art no doubt gave him much more readiness of expression & facility, and made his style more dignified and weighty. The actual scene and plot of Opera as the world knows it was in Alessandro Scarlatti's hands literally complete in outline. There was the Overture to begin with, divided similarly to Lulli's into ^{movements with} ~~into~~ ^{contrasting} styles & times. There was recitative of different kinds to carry on the dialogue, and Arias to contrast with the recitative, and for ^{appropriate} ~~the~~ musical character & the more intense part of the play; & define the important crises of the drama. There were the short orchestral passages, commonly called Ritornels, and the

Scarlatina

history of Opus from
a in hand

Influence of fingers strongly
apparent in Scarlatina
Opus

Condition
~~Chamberlain~~

of Opus
in Alameda
Scarlatina
time -

from the
Lungs
from
view -

one occasional passage for voice is contained - as
Duetto, Trio, Quartetto, and up to Sextetto &
some that chooses. Moreover the different divisions
of the work ~~is~~ were attaining a scarlet's hand
some sort of musical importance. In instance if
we regard them from the point of view of the singer.
The early works written before his time $\pm$ had beautiful
melody and fine passages for the voice, but they were
scarcely ever planned on such a scale as to call at
high points in the singer; or to give the most first
rate singer the first possible opportunities. In scarlet's
songs we find very attractive melody, clear & intelligible
form, a dark force & elastic development of the ideas
as to call for the power of first rate performers to
deal with them. The style he uses is elaborately
vocal, - now ~~some~~ concession to the taste of singers
for showing off in trills & runs & such specimens of
vocal ability; which was not a satisfactory or promising element

Charlotte

At Putnam early pleased
with singing, &
singers found the
dramas ~~pleased~~ in
the ~~music~~ of Opera

Then influence of Opera

Power of singers
had power
up to the
peak
imposed
them

Made the influence
of singers
up to Opera

~~in the present state of progress.~~

is the phase which Italian Opera was now passing into. (34)

The powers of singers had grown together with the tastes they were called upon to perform. And as they began to be conscious of the feats that were possible with well trained voices, especially Italian voices, they began to be rather too prominent in the performance, & to call too much attention to themselves and their abilities. It is very natural process. The public of course applaud a fine piece of singing more than anything else, & ~~as a result~~ ^{as a result} ~~of this~~ ^{from} singers is quite aware that the success of a work is at his mercy: & it is pardonable ^{in Opera} for a singer of all times that they should have felt that Opera was invented for them & show off in. In fact it is inevitable that they should regard it from their own point of view, and unless they are very superior creatures & really devoted to art, or else have some composer who has mastery over them, & controls them with the force of his will in the

Barlett

Nov - 1880

~~Butler~~

Amos

x

W. H. H. H.

fascination of his style it inevitable it should be so.

Enlarge a little.

Just in Alessandro Scarlatti's time singers were becoming
aware of their power. The art of solo singing was just
sufficiently developed to give them a great prominence in
Opera; & the form of art used in the Opera was
just becoming defined & broad enough to give them
opportunities. And Italian composers began to play
into their hands. The result is that the dramatic
contents of the work began to be broken up too much
into short definite sections. Instead of the story going
straight on as a drama should, it was perpetually
stopped at every step by the alternation of air
and recitatives; - & by a still worse feature which
is known as the "Da Capo".

I called your attention to a feature in Monteverdi's *Meris*
~~treatment~~ of the lamentation of Ariadne: when he makes
the beginning and end of the passage match. This was

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12/1

admissible in its place, because it was quite natural for
her to return to the burden of her wailing cry "let
me die, let me die" at the end of her lamentation.
But when this ~~feature~~^{point} of form came to be taken up
as a regular thing by composers to give definiteness
to the vague progress of the recitative & it became
intolerable. They were misled by the sense of pleasure
that the feeling of a complete art form on a small
scale gave them, into thinking that they were improving
the opera by cutting it up into a number of complete
sections, each of which was a complete art form
of itself. Such a conception in relation to a continuous
drama is altogether false on any terms, & ^{sitting in a theatre} ~~not to be~~
or worse art. But when the definition is of a novel
it is by making ^{all the} actors say ~~the same~~^{what they} have to say
time over, and always in the same stupid manner
it is quite intolerable. [Illustrate from Shakespeare]
This kind of repetition which was done altogether in the

The Dr
(C/o)

Proprietary furnished in said
& have been written in 1698 -

interests of Music was the so called Da Capo, which for ^{the}
some reason or other people have attributed to Alessandro
Scarlatti - But this was obviously not first used by
him, though it was more systematically used by him
than by anyone else. [Illustrate from "for piano fortissimo"]
We must however not take Scarlatti as the extreme
representative of these ~~more~~ characteristics in the art of
Opera. It went on for long after him, & got very
much worse before it began to mend - And
even for what there is which is unsatisfactory in Scarlatti,
which I think we can hardly blame him. It was the
tendency which was unsatisfactory rather than his ~~execution~~ ^{execution}.
Considering the stage to which art had arrived his work
is so surprising good, that the advantages of style and
the disadvantages of ~~execution~~ in the Da Capos rather tend
to counterbalance one another.

We must just think summarily how things have gone in
the ^{republic} of Genoa & Cassini began with continuous & almost entirely

0

Summary

amongst
defeat &
wrecking
the work

formless recitation, without definition of melody, or dramatic
expression. It was merely giving the recitation of poetry
in musical notes & intervals. Then Monteverde
came & made the passages of recitation more definite
at certain points. Then came Cavalli & Cesti
and Co. & made the ^{definite} melodic passages, sturdier
and still more strongly from the formless recitation.
And now we come to Alessandro Scarlatti, - who
the tendency to make the music definite seems
likely even to overthrow the mark; and by making
the air too regular, & too strong is contrast with
the formless recitation & so spoil the flow of the
play, and even lose sight of the important elements of
the drama upon which Peri's original conception of
the form of art was based. But ^{musical} definition
was necessary all the same; and in these
earlier stages of the art it was not possible that
composition should hit the perfect balance - in which

Wentworth

Just the sort of work that might
be attempted in some isolated provincial
village; when an enterprising local fellow
ignores the ^{young} authorities might get up
a dramatic performance of the tragedy
of the ~~land~~ unsophisticated
inhabitants.

444
definition was gained without ~~the~~ surprising the drama.
So much for the matter of the definite And, which
from such a conspicuous feature in Scarlatti's work.
Another point which we must not overlook is the
matter of instrumentation: & the art of band composition
where getting back in these days. In the early
days, Composers probably used whatever instruments came
handy. If the ^{available} ~~players~~ ~~left~~ in any place consisted
of a theorbo & a double bass ^{Vcl} and a trombone and
a penny whistle they would probably have used them.
Perrin's Ensemble is not scored at all, but ~~is~~ ^{only} a single
line with figures is given for an accompanist; with
occasional indications for figures & passages where the
instruments are left to themselves. Perrin had the instruments
at the performance, but I think it likely they also
played from the figured bass, & made the best effect they
had the sense for. Meanwhile as I have begun
told you must have had a rare lot of players on
at the instrument available at the time for the performance.

Effect upon

Instruments
of the opening of public libraries
the information was

more or less dependent on
the capacity of the various
great people engaged in
white players addressed to

himself. The public
open houses are made
a regular staff in

employed. - These persons

are in the hands of

of which is a most

convenient - efficient

nucleus for a band

11

Scarlett.

Opening
public libraries
decided
the public
of the work

of his disciples. And I can see no other possible
reason for the general combination of instruments he put
together except the accident of the several players happening
to be together in the same town. But these conditions
at once different from those of Opera when it became
a regular ~~kind~~ of popular entertainment. When the
public theatres were opened it naturally followed that
there was a regular little band attached to each;
& these composers had to find out what really
was the most serviceable band for most purposes.
He commonly used a set of stringed instruments
in five parts, ^{with harpsichord to fill up} as his average nucleus, and introduced
trumpets, and flutes and such wind instruments occasionally
in separate numbers for special effects. Scarlatti's
usual band seems to have been much the same.
He used a set of strings in 4 parts when he wanted
the music to be full; & introduced ~~flautos~~ flautos, trumpets
and other instruments for special effects. But in these

The illustration is at the bottom
which ended at the beginning of next page
from the (1st) Overture to the 1st Act.

(The band is C-wood at the bottom.)

(6) Ad 2. Re. V. & VI. for }
 Chorus - Ten & Soprano }
 Bass - Contralto - Tenor }
 Phrygian to the }
 Chorus Men Dues - }
 (The band is C-wood at the bottom.)

(c) Re. for the 1st Act. Phrygian to the }
 Chorus Men Dues }
 Accompanied by the band & chorus (wood)

1/2nd movement of Overture at the same work.

early composers did not take the trouble to fill in the
line all through their works. They used the full band,
only occasionally, as for the Overture, ritornels, &
here & there ^{to emphasize} ~~for a~~ ^a striking passage - In all the
rest only the bass is given, ^{with figures} & the accompanist at
the harpsichord had to fill in from these figures.
Both in the recitatives and Arias. They had
very little idea of Characteristic Orchestration as yet.
The chief thing they looked for was that the instrument
should supply sufficient sound. Their notion of colour
was limited to the use of a trumpet or two, & ^{other} ~~other~~
solo instruments though a great part of an movement
at a time. The development of colour in detail
had as yet scarcely begun: & had to wait for
the separate development of instrumental music before
it made much of a show in Opera.
Scarlatti lived on long enough to meet Handel & no
doubt to exchange views with him - & the impress

Scarlatte master of Leo, Agnino

Durante (?) Fes Popova & Hase.

Said to have with 115 Quas. altogether

Agallia 140

Letter

Rep. 1495

1. *g. 100*

Lot 200
 at 1692
 1704
 making a

1. Chapman was
Churchman. Making a
dent besides 170 persons
late. is called the last
representative of the "same old school".
Salisbury was his pupil. died 1740

Pursell says
was before the
51 for
47 - 50

Caldan. Venia 1678
pope of Lepuzi
Indign. Sembrato
died 1798.

he made upon him was decidedly strong. He died 1725 (77)

Scarlatti towered above all his contemporaries, & so outshone them that nothing of theirs seems to call for much notice. The most interesting of them was Handell, ~~of whom~~ ^{whose} history was so tragic, & whose music so interesting.

He was born probably in 1645 in Naples. And showed the most wonderful genius in various branches of his art; but only survived to achieve one Opera "La Forge dell' Amore paterno". A his misfortune was cut short by a fever which had him ^{? in 1681} ~~circumstant~~. The other best Opera writers of the time were A. Lotti ^{1667. Venice}, F. Rossi ^{about 1645} - Caldara - Freschi.

But we shall have to leave the Italians for a little while now. In fact they had done all the most important part of the ~~work~~ work they were destined to do; & the later part of the work fell to the share of other nations. It is curious that this fate was the lot of Italy in many branches of art. It began ^{history} the ~~antiquities~~ ^{antiquities} with Carissimi and Cesti & Salvatore Rossi; but had little share in

Study
reading - post
Hutch and
the other native
camping -
the same branch
good &
perfect

~~Study - the same was made by the
Hutch and the other native
camping - the same branch
good & perfect~~

Study - the same was made by the
Hutch and the other native
camping - the same branch
good & perfect

Study - the same was made by the
Hutch and the other native
camping - the same branch
good & perfect

Study - the same was made by the
Hutch and the other native
camping - the same branch
good & perfect

the later development of that branch of art. So in Oratorio
it made - start with Cavallieri, & went on well with
Cassini, but the later share of the work fell to German.
& so with Instrumental Music it made a good start
with Corelli & J. Scarlatti, and Tartini & Co., & then
all the greater development of the art fell to German gen.
And so it was with Opera. Up to Scarlatti time
the Germans had so very little to do with Opera.
They had made some tunes, & it had never come to
anything much. People might even have come to
conclusion that Germany had no aptitude for this
branch of art. About the earliest attempts that were
made by one Heinrich Schütz to set Rinuccini's poem Dafne - ^{translated into German} - the same Prin-
ciple was of course in imitation of the Italian form
of art and was made a sort of 1627 & was performed
at Dargau, for the benefit of the reigning prince of Hesse.
But the Germans contented themselves for the greater part of that

... and ...
till ...

... of the ...

... performed with ...

... It was a play with ...
... & ...

... 1670

...

...

...

...

...

... for ...

... under Imperial ...

... with 1657

... 1667

century with imported Italian Operas; which were performed in Italian. ~~The~~ Hearing such things pretty often at last brought German composers to create themselves in the same line. A work rather like Opera called a Singspiel was tried by a composer called Johann Schickel in 1678. A Singspiel was a play with numbers of air inserted, & the general the natural form for Germans to put their kind of Opera in. — Doing away with recitative almost entirely & allowing the dialogue to be spoken instead of sung; And ~~the~~ interspersing it with airs, & times. This was the feature of German nationalities. It still has much the same place in the history of their form of art as Ballet had with the French — and its main kind its place in their form of art can be seen in works like Beethoven's Fidelio, or Weber's Freischütz & ~~Singspiel~~ ^{Opern} ~~Let~~ ^{first took root}. The place where this kind of early Opera ~~was first~~ ^{had} ~~tried~~ ^{democracy} was Hamburg; which for a long while ~~was the~~ ^{had} only regular public theatre. — Several composers wrote works for this Opera house. Such as Michael Strunck, between

Inspruden at Hamburg
Streck 1678 - 1685
Frach 1679 - 1686
Förcht 1684 - 1690

Keiser the most important of
all. His first Opera Barlaam
at Wolfenbittel - 1693

Barlaam came at Hamburg
in 1694 -

where he continued producing
Operas for 40 years

~~He~~ There is a national
style about his works
they are rather crude
elementary

R. Keiser

6. 1673

near Wismar - 1673

His first opera

- a pastoral story he called

Domine which he

intended for the Court of Brunswick

in 1692. Barlaam followed

1693 at Hamburg.

He did 115 Operas in all

Barlaam came at Hamburg

in 1694. He died of a fever

in 1704 when he was 31 years

Older men had lived after 70 years

died 1709

He was a German. Barlaam did not

1678 and 1685, ~~the~~ Johann Zuckli between 1679 and
1686, Förster ⁽¹²⁾ 1684 — 1690 — and others. The
most important of all the ~~at~~ early writers of German Opera
was ~~Reinhard~~ Reinhard Keiser. His first Opera was ~~the~~ produced
at a place called Wolfenbüttel in 1693 — called Bastini.
The next year 1694 he made his appearance at Hamburg;
where he became head of the Opera house and went on
producing regular German Operas with great success for 40
years. Keiser's works are hard to get at. His
operas that are to be seen here are a national character
about them, & are quite different from the Italian style.
The early ones ~~are~~ are rather elementary in many respects. But he had
a return of time & could produce good clear incisive
figures, & occasional scenes that I have come across
have a decided dramatic character of their own.
Illustrate ^{with} the scene between Diana & Polydorus.
Among other things worth noting Keiser seems to have originated
the ^{well known} "Here is a heart for all good ladies". 7 1/58

Note on the beginning of
the music of the Restoration
In the period of the Commonwealth the

Opera scheme
see Pepys August 2 164

Cathedral establishments came to an end;

and the Royal Chapels of course ceased

their ~~services~~ services. But when Charles II. was brought

back the ~~services~~ establishment of the Chapel Royal
was immediately revived. One Cooke who had been

a Choir boy in the establishment before the civil war &
had served on the royalist side ~~was~~ with a Captain

commission was appointed 'Master of the Children'; & three

more old chorists, S. Loose, Christopher Gibbons, and William

Child were appointed Organists. Another old member of

the establishment Henry Lawes was appointed to compose the

music of the Comuniones, and another old choir man of

repute (from Sunder) Matthew Locke was appointed Composer

of the King. Among the new choir boys were three

who were destined to play a prominent part in the

Church music of the period viz. Pelham Humphrey

John Blow & Michael Wise. The older members of the choir

were however out of touch with the times & with the king's tastes.

He had come back from abroad infatuated with the new style

of the epoch, & a taste of the sound of instruments & solo voices.

and wanted to introduce the style into the Chapel. The older Composers
could not supply what was wanted - with the exception of Henry Lawes &
Lock. And by the better perception of his tastes the king encouraged the
Choir to attempt the new style. The most successful
the first instance was Pelham Humphrey.

The history of Keiser and his banking Opera house is particularly
this boy should such promise in his work that he was sent under
interesting to us as to his connection with Handel & the
the King's amusements & France, to study the new style in the most
all that Handel made his part complete that as a musician
successful aspects and it is possible that he studied under Delli.
in the land of that theatre. But if we go on to

that he was powerfully influenced by him then can be no, manner of
doubt, and this influence decided the direction of English art for some
time after, if not permanently. Pepys gives a most amusing

2 we have seen how the Opera spread from Italy to
account of Master Humphrey conceit & complaining on his return
France and Germany. I see also Sept Oct of same year

(see 15 Nov. 1687) It also made an excellent
in those countries for remarks about foal & his music. From the source is derived
good stuff in England in the same century. Still I am
that dream from of art & the very authors of the Restoration, in which
the Opera arose. But for some mysterious reason the

we come across occasional touches of successful emulation in relation &
start was a new flesh in the game, & collected immediately
scho, but a long dream waster of the most pointless pottering. The
to facts present. Representative Purcell was dead. So the
earlier comparison of the school was all wandering without good models, &
this of English Opera is far in a more isolated position
the form of the art being new & pleased at the time in spite of its
from which nothing whatever came, unless it be our regrets that
defects. But the later development of the art & its history has made
we have been deprived so far of the chance of having a national
most of these works almost unobtainable. Perhaps Humphrey only

English Opera for the Theatre
 survived to the age of 27 - & died 1674. His fellow chorister J. Blow followed
 in the same lines & style who became Organist of Westminster Abbey in 1669 - He became
 master of the Children of the Chapel Royal in 1674, succeeding Humphrey. He produced a great
 quantity of Church Music songs Older date & lived till 1700, & is said to have been Purcell's master.
 and survived him long.

It is a fact that the English
 nation followed - the style of the country
 music with these performers, they all are
 something, & have a distinctive style of the
 way - which has been for of 100 years -
 & has been before printed in the French
 described the form of Opera for British
 or Italian performers of - ballet kind;
 & ~~the change of the~~ Opera by the
 performed - French Opera on English soil
 & the present day.

In England
 Opera was -
 described of the
 former kind
 of character
 called -
 Masque

Most of the Theatre was very full of theatricals
 Games included. In his time there were some
 17 Playhouses in little London

English in fact - has been
 in 1672, & 1673, Masque
 is a word - has been proposed to
 Whitehall ^{concerning} of music dancing, and
 - language with a little of the
 Masque a fantastic dances."

Open of an one by the fact that there was more weight
in his act to carry it on; a bill upon the foundation that
was first made. But such as the attempts was we must

take notice of it.

In England there had been a taste for being more with
plays & scenic representations from long days. Performances
called Tragics were popular among well to do people and
~~celebrated~~ and at Court in Elizabeth's & James 1st & Charles 1st

reigns. The Tragics were a kind of allegorical play of a
class of its own; with at much dramatic point in it.

but contained so as to make a pretty entertainment at of
times in which
days, and dances, and a certain amount of ingenious dialogue

were introduced. ~~The most genuine~~ In these works the words were a very

important element. In fact much more so than was

the case in France in days when that form of art got more
developed. Tragedies were a form of rhetorical art which

the greatest poets thought ^{not} unworthy of their handling. The most

The time when the storm was brewing
 seems to have been the time when measures

were most in favour: Middle Temple The Triumph of the Prince of Wales
 1635 at Duke of York's Palace in by Darnley in "the school"

1636 The King & Queen, Entertainment at Richmond. Prince Charles the 6 year old dandied.

1637 But also - Triumphs Darnley & his son at Whitehall -

" Minerva - at public Theatre Salisbury Court

1638 The flower of Spring - Also the temple of love - by the Queen & her ladies.

1635 Charles I - 1639. Salusbury Opera.

1635 Charles I

1637 Charles I
 1641 Charles I
 1642 Charles I

Charles I granted
 a special charter
 to Nicholas Lane

1649 Charles I - 1650
 Cromwell d 1658

Charles I 1660
Charles I 1661

Prayer 346
 see also p 385-

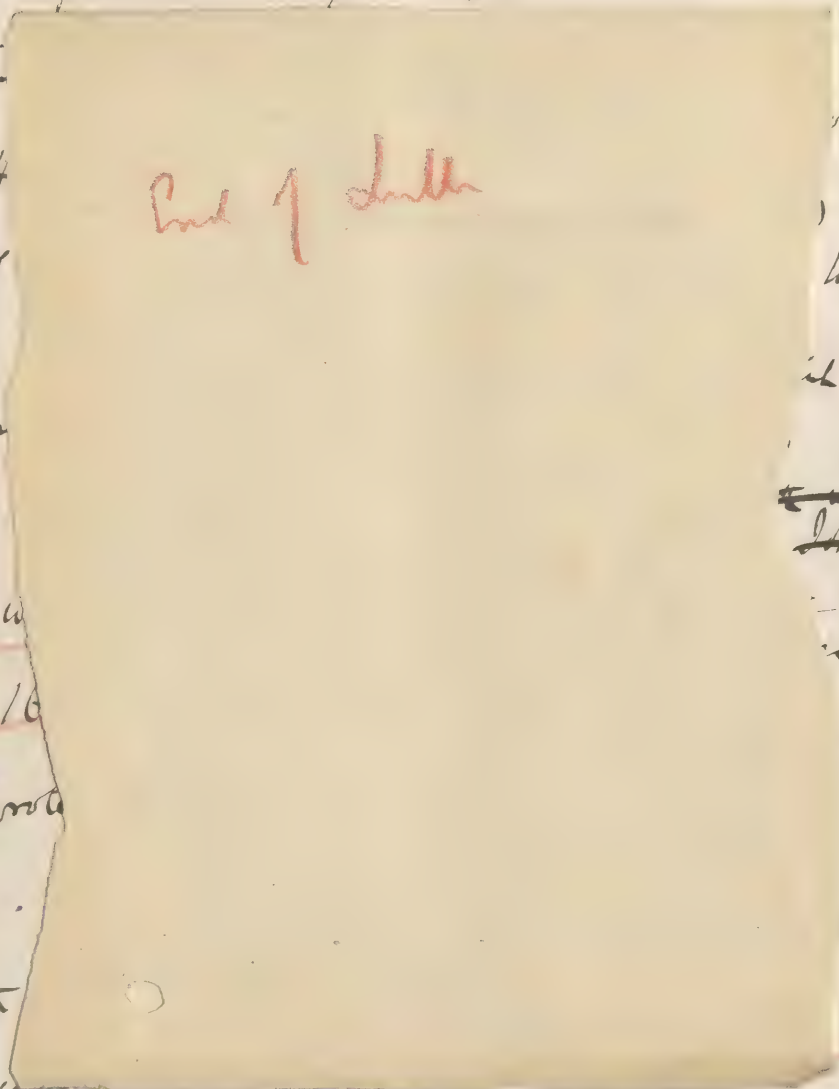
? William

for early in 1633
 the name for a public theatre
 was to be presented at Whitehall in furtherance
 before the King and Queen
 of the four men of letters: the words were
 written by the author of the play

Charles II as a boy of 6 danced in a Maypole
 The King & Queen & his son
 & his ladies performed a Maypole dance at Temple of love in 1635
 while there was a boy's play

English of Mary is Milton (found with many of) -
 must know - It was performed at Durham Castle ~~in 1634~~
 in 1634 - partly early in Charles 1's reign. Before he
 had got into inextricable logueries with his subject. Ben ~~Johnson~~
 too was a great writer of Mary. And of other men

I am afraid
 Chapman, to
 with Ben Jonson
 as a
 as they were
 associated
Lanier in
 early as 16
Loves ~~was~~
~~and~~ Comus.
 music with
 same coming



End of Letter

Daniel
 who are well
 important
 literary accounts;
 in music was
 certain
~~the~~ John Donne, an
 too like that was
 in music
 Milton
 at Conventry
 in the
St. Mary's church

of Shakespeare in Marbott and incidentally in Marbott Maria

seems to have been the name when Marques
was most in favour - Middle Temple The Triumph of the Prince of Monaco
1635 at Duke of York Palace in by Diamond in W. S. the London

1637. But am. - Triumphans Darnat & his son at Wallasey -
at Bullin Theatre Salisbury Court 1641

1637. But am - Triumphus Darnat - only
" Microcosmus - 4th public Master - Salisbury Court
- 1st night. Queen & Indian 1 cant. performed -

1638 The flower of Spring. - Also at the Festival of Night. Queen & ladies of Court performed decoration of the garden.

1825

150

1622-20

1.37

1546

164 - C

1999

Commence d

12

12

1. $\frac{1}{2}$

(14) $\frac{1}{2}$

11

with

10

James ^{Enslin} of ^{Marques} Milton (James and many of) -
must know - It was performed at Ludlow Castle ~~in 1634~~
in 1634, partly early in Charles 1's reign. Before he
had got into inextricable labyrinths with his subjects. Ben Jonson
too was a great writer of ^{Marques}. And of other men
I am afraid few of you will know such names as Daniel
Chapman, Heywood, Shirley, - ^{some of} ^{these} ^{works} are well
worth knowing. However these ^{Marques} are chiefly important
as on musical ^{accounts} rather than on literary accounts;
as they were the earliest form of art in which music was
associated with the stage in this country. A century
later wrote music to ^{Marques} of Ben Jonson, as
early as 1617, - only 17 years after Peri's ^{first} ^{performance} of Milton
Loves ^{also} wrote the music for the performance of Milton
~~and~~ ^{another} attempt at connecting
music with the stage was made later in the
same century. The rock wrote music to ^{the} ^{rearrangement}
of Shakespeare's ⁱⁿ ^{Marbeth} and associated with ^{the} ^{music}

Lock ~~at~~ wrote manuscript. Moore &
Hatchell on the Dempster - performed between
1670 - 1680

Pennell 1650 (you (small) died)

Henry Pennell

proprietor of Mass

The direct expense of house was bought & loan by
Charles & S. Foster.

Write out the

and a house

to Shakespeare's Tempest, and other plays. Did ~~these~~ rise
up between 1670 and 1680. All the ~~thence~~ showed

a feeling in this country for ~~music~~ connecting music with stage
performance; & it came to a head with Henry Purcell.

This remarkable genius was born ~~in 1658~~ about 1658 in
Westminster. His father died when he was six; & ^{he} joined
his first musical appointment as a chorister soon after
in the Chapel Royal. He appeared to have worked at
composition under John Blow, & showed his abilities pretty
early. The history of his first attempt at Opera is very
famous. A certain man called Josias Priest, had a boarding

school for young ladies in Lincoln's Inn Fields; and he
invited Purcell, ~~in 1675 when he was 1680~~ ~~to write an~~ to write an

~~Opera~~ Opera to some words by a poetaster called Nehemiah Tate
for performance at that school. I suppose for the
conceit of gentlemen to perform themselves. ^{work which was called Dido's} ^{was} ^{then} ^{from}

to all intents and purposes the first English Opera of note,
and though the circumstances of music which it was, involved

seem rather unpromising, the work itself is in many respects
admirable. - For the date when it was produced, namely
¹⁶⁸⁶
~~1675~~, it is astonishing in fact that it is only 3 years after
Lulli had obtained his appointment as director of Louis XIV's
music, & the beginning of his series of Operas - and it
is actually 5 years before Alessandro Scarlatti is
reported to have produced his first Opera. Purcell's
models are said to have been the early Italians such
as ~~Carissimi~~. But French Music was ~~very much~~
in vogue in England at that time, and it is understandable
that its influence upon him was strong; ~~and~~ showing itself
in the ^{clearness} ~~direction~~ of his rhythm, & the specimens of his
forms: as well as in ~~many~~ traits of style. But Purcell
had a very characteristic vein of his own, & is clearly
~~independent~~ ^{independent} from the French & Italian ^{school}, in the way he carries
out his work. He had a very good idea of
instrumental Music for the time when he wrote: & was

Pencil -

Call the ...
with ...

Continue

In ...
my little ...
In ...
mostly ...
in ... they had a distinct
dramatic part to play -

Thank you for ...

find of forms which had some clear principle in them such
as dance forms, or movements on a grand bass. ~~See~~
~~his~~ but sometimes that of King Arthur is on a grand
scale. - (Illustrate if possible) He had also

a considerable vein of strong hearty melody. Allied a
little to the "Lullies" - ^{of the most beautiful} kind of a fresh, breezy, bright

character which we are happy to call romantically

English. ~~He also had a vein of sentiment, & a~~

~~vein of dramatic effect into the bargain.~~ His tunes

are not nearly so vocal or warm as the Italians, but

very vigorous & buoyant. He also had a vein of sentiment
and a touch of dramatic effect. Altogether his Operatic

works are worthy of comparison with the best work produced

at the time in either Italy or France or Germany; & in

some respects he surpasses even the best of his contemporaries.

His & Thomas ~~have~~ made some stir in the musical world,

outside the young ladies school; & led to his being invited

to write music for more public audiences. The greater

Purcell wrote quantities of
instrumental Music & plays -

see opposite

& but few complete works

like Operas

From 1680 to 1690 he
gave up his connection with
the Stage, when he was
made Organist of Westminster Abbey -

January 1685

(end of pregnancy)
(last in row)

Disillusion 1690

King Arthur 1687 1691

The latter on his last
complete work of his kind

Most of Purcell's
works for stage
chiefly instrumental
Music only &
stage plays -

~~1687~~

part of the works he produced for ~~the~~ stage ^{omitted chiefly} ~~mainly~~
incidental music ~~& plays~~ during ^{entire} act times, sitting

of days - so little for plays, but use them, ~~for~~ ^{for} instance -
as for instance to Drum & Drumming etc. Redwell.

Comedy 'Sham Wells' - Mrs. J. A. Behm, Lady Abigail.

and I suppose "virtuous wife"
and is just a and is 1500 his work for the steps
was attempted for some years & has been made against

of Westminster Abbey: in his attention seems to have been directed more towards Church Music. In 1880 he

returned to writing calculated minus 5 days - and is

1690 to something more definitely etc the meaning of a

Open called Dioderian - In the next year he

Open called King Arthur for which
Induced his friends Open called King Arthur for which
Dryden supplied the poetry. His cabinet a great many fine
held on ever to the present day -

Things from of which have held on ever to the present day -
"Fruitful"

Just a "Come if you dare", and "Fare thee well."

After writing (Hewitt's of possible) King's letter his appointment as such was to

note is included under 6 days ^{approx} - It did on in more front

of the sort of work which of course has some effect &

Powell

June 1695

18 78

Of course got caught at last
the day, just what we -

Germany, except those
under the influence of
Hobbes & Locke

Mattheson 1688.

Wanderer
to p 61

The point of
Humboldt's point
is that the author
gives up the attempt
to find a way out -
the whole thing is a -

Opera writing, but does not illustrate any special line
of progress in that line of art, beyond improvement in the
style of song writing, in which Purcell excelled. He died
at ^{the comfortable} early age ¹³⁷ in 1695 - and as there was no one
able to carry on the work of Opera writing, ^{but English} ~~or the~~
~~afterwards~~ Opera dropped and never recovered again. 20/4/98
It was very much the same with genuine German Opera for
though Keiser lived long after Purcell & went on writing
Opera to German words far on into the next century,
and was fairly supported by Matthew & other men
Germany fell under the dominion of Italian Opera, &
was also the destiny of England in the 18th Century,
and even German Opera, composers of whom there were
not a few who were successful had to content themselves
with writing ^{for Italian singers} Italian words, ~~and in~~ regular
Italian style. The first great composer who fell
in with this tendency of things was Handel. I expect

found intense
for the present
the reason by
1/2 the

^{the further}
Preliminary work + have been
completed ~~and~~ the study has been completed =
for 2 1/2 months of the study
a number of which are made a list
in the following - 1/2 of 1/2 -

Willard
Schumann
also intense for 2 1/2

very high
volume

I have told you a good deal about him already: but
we must go over the ground again ~~to~~ ^{at Halle} to avoid missing
any important points. Handel was born 1685. His
father was a doctor who was anxious that his son should
get a good position in the world in some lucrative
profession, & intended him for the law. He had
a opinion of music & musicians, & when his son
showed considerable aptitude in that line he did all
he could to suppress them. So the son had to
pursue his education secretly by himself, which he
did with no little success. His father had 5 sons
some very young grandees when his son was about 7
years old, & the small boy persuaded him to take
him into the house. The grandees like many other
common doxies kept a band. & he naturally fell
into that ~~young~~ ^{the small one} ~~band~~ gave them a taste of his power.

Arrived + have been useful

From 8.15. 9.15
from 10.15 to 11.15
from 12.15 to 1.15

to 1.15, 2.15
to 3.15

Arrived 3.15

for the day
to 4.15, 5.15

to 6.15, 7.15
to 8.15, 9.15

his master Zaid

of the house to
make him happy

and of his wife
and of the children

He got to the care of this master what a genius the boy
had, & he took up his cause, & prevailed upon the
reluctant father to give in to the inevitable and have
his son properly taught. So when they went back to
their native place Halle he was put in charge
of the Organist of the principal church, ^{called Zachariae} who doled
him with heaps of counterpoint, and made him
study the works of all the best known Musicians of
the time & write like him. One of
his regular tasks being to supply a matel ^{in the course of 3 years}
week. Handel got on very fast. & ~~before long~~ he
succeeded to know all his master could teach him.
Then he was sent to Berlin, where he met with
a good many able Musicians - among these Buxtehude
with whom he came into some contact later & another
Italian called Fiorini, who seems to have been a worthy

Handel

and he also entered the University then
after his father's death, as a law student.

When his father died
he went to Hamburg
and took a place
among the Violin in
Krieger's Opera House.

Handel at
Hamburg

John Matthews 1661 - 1764 a very able man in various
matters. Composer, had played the organ, singer, violin, violoncello,
bassoon and Secretary to the British Legation. He wrote
the music for the opera "The Beggar's Opera" Vol. 1. 1728
The opera had been the subject of a dispute between

let not my remarkable ~~some~~ musician. But nothing turned
up to show him any fresh opportunities of education,
so in the end he went back to Halle again, & did
his best of going on with Zuckerk. ^{Soon} ~~then~~ after his
return his father died, & he therefore had to provide not
only for himself but for his mother: & thus made
it necessary for him to go regularly to work at Munich
& look for some post that would bring in the necessary
money. It was then that he went to Hamburg, &
got a place as Violon ripieno in the Orchestra at
the Opera House under old Reinhold Keiser.
By a happy accident he had an opportunity of showing
his abilities as a harpsichord player, & was promoted
to the important position of accompanist.
(During the constitution of the Orchestra in Handel's time.)
How his position as accompanist brought him into
a connection with his friend Mattheson you will note

Handed into Abner
at Hanting - spot
in the "green" place - then

Handed into first Officer
at Hanting

Then he went to Italy
& came into direct
contact with the
great Italian Mission -

like the ^{the} Scarlatto, Crelli
x
x/62 x became
an Italian himself -

from L. Hanting

of you very well remember. Matthews when not
preaching with him did him good service, & gave him
good advice about Opera Composing. He did however
set into his first Opera Almira under these circumstances
in 1705; & followed it by one after with another
called Nero. These appear to have been pretty successful
at the time, but did not make any very great impression;
and indeed it is very unlikely that they were ^{any where} near
his later standard; as he had yet to go through a
considerable experience in Italy before his style was completely
mature. He had long wanted to go to Italy; knowing
that it was in those days the centre of the world in
respect of music; and at last about the year 1706
he succeeded. In Italy his powers ~~soon came to~~
high point. Constant with men like Alessandro
Scarlatti and his son Domenico and old Corelli did
him good, & brought out all that was best in his abilities.
He astonished the Italians with his gifts; both as Organ &

Handel

He also wrote another work on the same
line called *Il Trionfo del Tempo e del Disinganno*
first Italian Opera in Italy afterwards remodelled in 1717 or 1717
for English use as *The Triumph of*
Time and Truth

Rodrigo 1707

first version

Rodrigo 1707

NB he was at Naples in 1709

Agrippina finta

at Venice 1708

Agrippina 1708

happened player, & also as composer. Great men & 67
dignitaries of the church ^{such as} Cardinal Ottoboni took him up:
and it was probably owing to this Cardinal that he
wrote his first Oratorio, *La Resurrezione*. ^{in 1708} He soon
got an opportunity to try his hand at ^{Italian} Opera too in his own
native country: & in 1707 his first of the kind called
Rodrigo was produced in Florence. People were wild
about it. A grand Duke gave him a service of plate
as a reward. And a famous singer Vittoria Terzi was
so infatuated with his music that she ~~ought to~~ ^{longed to} spend
her time to follow the composer to Venice ^{to see} the performance
of his second Opera Agrippina, which was performed with
almost perfect success ^{there} in Venice in 1708. The public
who were not predisposed towards foreign composers were
completely won, & in their delight are said to have
given the shouting "viva il gran Sassone" which they could
not think in. It had a long run & established Handel's
fame. He went all he could gather the Italians.

Handel
Hm

Impulse of
Handels
sty -
shy

From Italy to England

1710

Can be very helpful
that the English
he was much exaggerated
for the Italian dominance
although perhaps of Italy

Line of route to Italy
1710
comes to England
1

The English had for up
hope in Italian Opera
- despite it was settling
down to Italian work
a very limited company

Italian Opera
in England

while he was winning his success amongst them, & by the time he
left them he was fit to beat any of their ~~best~~ best composers or
their own sons: & wrote as admirably and effectively for the voice
and with as much smoothness, & sweetness as the best of them. And
he had in this way the good luck to combine the best qualities
of the two most musical nations, in the world.

His visit to Italy came to an end in 1710 - & then he
went back for a short while to see his mother in Halle - and
before the end of that same year he made his first appearance
in England. It is not known what led him here. He
met a good many distinguished Englishmen who took interest
in musical matters while he was in Italy: and ^{the visit} ~~it~~ may
have been suggested by them. It was certainly made just
at the right moment. English people were counting a regular
Dance bully, & had not succeeded so far in getting one -
After Purcell's death they had tried Italian works. But even
with them they were not very fortunate. For there were
not enough Italian singers in the country to supply a cast
for a complete performance: & English singers, ~~in~~ could not

Harold

Performance of
Opera -
Two languages
at once -

Harold & wife -
Harold Opera for
London

Location Hall
Left a complete
Company
John together

Ronalds - will be a fortnight

Ronalds

first performed

Feb 24 . 1711

in those days sing Italian. So as a make shift they used
to perform ~~Opera~~ half in two languages. — The Italians singing
their language, & the English performers theirs. ~~St~~ Buononcini
was one of the first composers whose works were performed in
this way, as his Camilla was brought out under such unfavorable
circumstances in 1707. But ~~perhaps~~ ^{perhaps} we have a better
Opera to mention, & it is not likely that they will be ^{long} ~~rested~~
with such poor ~~circumstances~~ ^{circumstances} as there is a step we
take in which sufficient Italian singers are procured to perform
one Opera completely on occasions. Handel the first
arrived at the nick of time, & he was at once requested
to compose an Opera in Italian for the English people. A
protestor called Rossi was found to make him a schollar, &
as soon as he had got a little way with the work Handel
also made his beginning. Handel soon ~~he~~ caught up the
protestor, & he could compose much faster than the
man could write verses: & the ~~man~~ latter was at nearly
always distracted by the effort to be ready with the

Ross & Co
Wholesale

Russell

The first
work produced
up to that
time -

1711 - the
beginning of Handel's
Opera House

Händel to set. When the work was complete Rossi added
a preface in which he implored "his disinterested readers to excuse
the speed he had to work, & if his performance did not
merit praise at all events not to refuse their compassion,
or rather their justice. For long as Händel the orphan of
the age had scarcely given him time to write, & he had
been stupified to see a whole Opera harmonised to the
highest degree of perfection in no more than a fortnight."
The work when completed was called Rinaldo, & was
certainly a fine fortnight's work. We can only do Händel
Justice now always by comparing them with his
contemporary ~~works~~ predecessors works: & there can be
no doubt that Rinaldo was far and away the finest
work of its kind which had been produced of that
time. It is full of ~~refinement~~ refinement, & taste & spirit.
The airs are bolder & richer than any which had been
produced of that time, & more full of musical matter.
The ^{first} performance took place on Feb 24 1711, and was

Handel

The Success of *Rinaldo*
known -

Success of
Rinaldo

In consequence of which
soon to composing
Italian Opera for
English Audiences
a devoted part of
of his time - for
to go for a part
number of years -

In the year of the first
Handel about 1710
then

The last Declaration of Handel 1741
was written in 1740 -

In 29 years of his
life was nearly occupied
with Opera writing

conducting

Until 1720 Handel's time was occupied
with other things as well as besides Opera. He
had to go to Halle to attend his duties as Kapellmeister:
also he for a time assisted the poetical Chapel Master
of the Duke of Cambridge for whom he wrote the Chamber
Anthems and other a festival.

Handel
found out
Opera works
in 1710
and for
the English
public

The elector became King of
England - 1714

a tremendous success. It ~~was~~^{is} the ~~most~~^{many} talked business of the whole country. Every musical person in the Kingdom tried to sing & play the things out of it, & on the whole I think they were a great deal better off and showed more judgement than people do now, with the unnoted ephemeral rubbish that many ~~people~~ who call themselves cultivated amateurs feed upon. Walsh the publisher made such a lot of money out of it that Handel proposed to him that ^{they had dealing together} next time Walsh should write the music & Handel publish it. Handel wrote a number of Operas for performance in England one after another, besides other works; he kept a good house in 1712. But his debts told upon the public. He met the King's various expenses, which however you must read up for yourselves is such that his of him as you can come by it & I must excuse myself to as much as I can to the journey of his Operatic work. He had to go back to Germany very soon and then to perform his duties as Kapellmeister to the Elector of Hanover, who was also our king George I. During the journey his life was short.

Handed
naturalized
in 1726

The first impression

The name of
Company
Office

Supplied for
operation and
business

The Royal
Academy of
Music

almost entirely in England, & the greater part of his work especially
operative work was provided for English consumption - ~~He~~^{He} ~~didn't~~^{became}
~~find~~^{find} ~~the~~ an Englishman as far as the law could make him
so in 1926, by taking the oath as a naturalized subject.
I don't find that he improved in Opera writing as he went
on - neither did he fell back. I think he looked upon
composition ^{in those days} as a sort of business ~~to~~^{to} supply the public
with something they wanted, & to make his living by it.
He had no ideals by about it, & did not feel the need
of improving, as a ^{Back or} Beethoven or Schumann or ~~the~~ Brahms would
have done. He knew what the public wanted & supplied
it well at the cheapest rate he could. He always
wrote at a tremendous pace, & kept the mill always going.
But as the works are all pretty much at the same level
I don't think it is necessary to discuss them in detail.
~~We might~~^{We might} have taken note of the most important
points in its history. One of these was the formation
of what was called "The Royal Academy of Music." This

1720

Bureau
- Annot

Illustration
Oration to Rademacher
to be compared with Lullu
Oration

Rademacher
the first
of the
R. A. M.
series

institutions were founded & solely for the regular performance of them;
and was guaranteed by all the rich people in society who
enjoyed music, headed by the King himself, who subscribed
£1000 to the undertaking. Handel was made manager of
the Musical part of the affair, & threw himself into it with
characteristic vigour. He went off abroad & collected a
good company of singers & began operations in 1720.
With him were associated ~~the~~ the two Italians he had met
at Berlin in his younger days. Buononcini & Ariotti,
and great things were destined to come of the combination.
They of course performed other people's works besides their own.
but it was inevitable that Handel should make the chief
figure. The first work he wrote for it was Radamisto;
about which there was such an excitement, that the whole
royal family was present, & the grand aristocracy of the
day scrambled for places ^{so wildly} to such an extent that ~~the~~ ladies
drew on two species, & several carried out fainting.
This was on the morning of the first season, which was

This is a list of names, but I
 have not yet found a name
 an MS Opera - the British Museum
 in which each act is by a different
 composer. Alessandro Scarlatti being
 one of them -

Major General
 1735
 March
 1735
 1735

Analyse ? 1715

Radomir 1720.

Florinda 1721. Ottone 1722

Florio 1723. Giulio Cesare 1723.

Damiano 1724. Rodolinda 1725.

Saffione 1726. Alessandro 1726

Adriano 1727. Piccola 1727.

Adriano 1728. Partenza 1730.

Isabella 1732. Orlando 1732. Arianna 1733.

Armando 1734. Alceste 1735. Florinda 1736. Saffione 1736.

Adriano 1737. Serse 1738.

Adriano 1738. Didamia 1740.

about 38. Opera in all

Adriano was the
 last Opera produced
 by the Royal Academy
 of Music

Don Juan Amato being

etc

a thoroughly successful one. In the next season the managers
took it into their impractical heads that it would be a good
stroke to get Handel & Burnside & Buxtehude to write
an Opera together. Each to produce ~~an~~ act. The work
called Muzio Scandola was actually written & performed
in this manner, & Handel naturally eclipsed his partner
composers, with the result that a fierce jealousy was kindled
in Burnside's mind which bore important fruits later.
Handel went on producing Operas after Operas for the Academy.
The most remarkable about this time were Ottone,
Julio Cesare & Rodelinda, & Lupo. You must
if you have heard at least of the March in Lupo, &
those of you who ~~also~~ have been in Chichester & Cathedral
where anthems are done are probably not ignorant of a
certain anthem of Handel called "Holy Holy." This is really
a love song out of Rodelinda. In ^{Ottone} ~~Julio Cesare~~ ~~that~~
there was a gavotte which became so popular that Burney
the historian says it was played on every instrument in

Handel

It was in 1726 that Handel became
a naturalized British subject - 1

Diff. culture
of the managers
of the R.A.M.
beginning to arise

The influence of the
singer will illustrate

by the Alessandro

which was composed for

Franklin & Callaghan

Division the
upon of singer
upon of singer

Alessandro

Callaghan

In Paris, the first opera

beginning with the first

but in the first few years

the opera was not popular

from the first of the opera

the opera was not popular

the opera was not popular

the opera was not popular

the opera was not popular

the opera was not popular

the opera was not popular

Controlled the
performance

& the first
opera

the first
opera

the first
opera

the Kingdom from the Ocean to Salt-bore.
In 1726 the managers began set themselves into difficulties.
They had got a star of first magnitude in a singer called
Cuzzoni, & were paying her £2000 a year. They now
proceeded to catch another called Faustina Bordoni who was
about the only one in Europe who could match her, &
they engaged to handle the superhuman task of getting these
two to work together. He succeeded well enough in one
Opera called Alexander in which he distributed their parts so
admirably that it was impossible to tell who had the best
of it. Through the greater part of the work their voices
alternated, & towards the end he even succeeded in getting
them ~~to~~ sing a duet together. But their jealousies became
outrageously violent, & all the musical society of London
took one side or another. If they happened to appear
at a party at the same house they would almost turn
the place upside down; & the public carried their
party-spirit so far that they hissed or applauded in the

Tanaka - (Cuzco)

Monks' Adversity -
the crime of partizan
entertainment on the
2 former days.

(1727 Account of Jerez II)
Connection with them

Beggars Opera by Jerez - all about highwaymen & thieves
a prison and jailers - such like company - Dances of
sisters where the friends of the former singers - The music
consisted of a popular tunes, where the words were written -
They were sung by S. Pepers, who also wrote on them it
Pier the manager made on 24000, - a Jerez a fair share as well.
"Jerez rule, Rule for". This form of entertainment
was included in numbers of similar pieces started
with Ballads, a term called Ballad Opera.

The Beggar Opera
maintained its popularity
is known that the
was performed at
London's halls in
late as 1756

Collection of the
Royal Academy
of Music

performances solely according as the singers they supported or how
well they were on the stage, without any consideration of the
music or the merits of the performance. At last in 1727
at an Opera of Bononcini's called Artaban there was
but a wild outburst of partial excitement that the
voices of Franconi & Cuzzoni, & the excellent accompaniment
and all were completely drowned in the hisses & shouts
of their respective supporters. The great Royal Academy
supported by all the elite of the land had in this way
become a bear garden & was rapidly going to
ruin. Bononcini left it, & Handel was left alone
with the burden on his shoulders. People got sick
of the uproar & gave up going, ~~as they~~ ^{and} ~~the~~ ^{the} ~~opera~~ ^{company} ~~was~~ ^{was}
driven away by the extraordinary success of the famous "Beggar
Opera" which had been started in a theatre in Lincoln's
Inn Fields. At the end of the season ^{of 1728} the directors
found that £50,000 had been lost on the affair &
it was brought to an end. For this institution Handel

Handled work
for the Royal
Academy of
Science

The new company
began their operations
in 1729 with Lotens
Panteghe up to Delmar 1732
at the King's
Mint

Handled the
Open the year
on the
new account

Bureau

Still a small
house -
1733

had written no less than 14 Operas all of which contained still
attractive music; and seeing how great his own Musical
success had been it no wonder that he made up his mind
to venture on driving a new Opera Coach of his own.
He entered into partnership with Heilegger who was famous
for being the expert man in London, & they took the King's
Theatre, & began giving Opera there with a first rate
company which Handel had put together. Now it came to
Brunnini's turn to play off his jealousy. He set
to work to undermine Handel's position by making friends with
the aristocrats & drawing them off from him; & with the
uppermost classes he succeeded admirably, & they took a singular
aversion against him, perhaps for his rough & disrespectful
way. Brunnini played his cards well and got a much
better start in 1733 with a very good company, some
of the artists which had seceded from Handel. There
was now a ferment of partisanship as before
as that about ~~the~~ Cuzzoni & Faustina, over Handel
& Brunnini - and for us the famous explanation by

Byron
 Some say compare to Bunce
 that perhaps Handel; but a saying
 while some declare that he & Handel
 is not fit to hold a candle
 to any that such difference

The new company Handel collected about
 began operations in 1729
 with affairs of Portenpe about
 at 1732

Antient
 on a small
 house upon the
 Handel -
 Porpoise &
 Hawk

Alfred

74

Byron. "Some day compared to Buonarroti" and
Buonarroti did not last long but had these England
under a cloud. But the aristocrats who had taken
up his cause ~~was~~ determined to carry on the war & the battles
and Handel was stubborn & stuck to his colors. At
the word house of the aristocrats the ~~the~~ Opera played was
chiefly by Pappe whom some of you may remember in
connection with Haydn, a Hesse a young and rising
composer of Opera ~~of~~ whom we shall have to give more
attention later - In his own theatre Handel of course
gave chiefly his own works. The war was carried on
till 1737, when the aristocracy's Opera collapsed. Handel
held on a fortnight later, but his fortune was virtually
ruined in the financial effort, & it ^{then} came to an end
and left him minus £10,000. The strain was too much
for him & for a time he collapsed himself & had to
go abroad to pick up his health at some German waters.
When he got better again another storm was made chiefly

The public meeting Handel
 Anniversary 1737 was a failure in Jan'y
 Jan'y 20 - Feb'y
 March - March 20

Serenades the
 last of the Operas
 produced in 1740

(I describe the
 1st edition of
 the Handel Opera,
 and with
 the (from from
 (from (from)

It was in 1837 that Handel had to give up
 doing Opera on Wednesdays & Fridays in Lent.
 The London Daily Post of March 11 / 37 says
 "we hear since Operas have been forbidden
 being performed at the Theatre in Court Garden
 on Wednesdays & Fridays in Lent, Mr.
 Handel is preparing Dryden's Ode of Alexander's Feast,
 the Overture of Esther & Deborah with several new
 Concerts for the Organ & other instruments; also
 an entertainment of Music called "Il Triumpo del Tempo
 e della Virtù", which performance will be brought on
 the stage and varied every week."

Mrs. Hall
 Opera
 Handel -
 relation of
 Oratorios

under the direction of Heidegger for whom Handel wrote
a last few Operas ending with *Deidamia* in ¹⁷⁴⁰~~1737~~.
Handel was by that time ~~4~~ over 54 years old, & began
to think it was time to turn his attention to more serious
matters than Operas; and from that time his Operatic
ventures ceased, & he began to give his attention more
exclusively to the branch in which you know him better,
^{namely} Oratorios. His period of Opera writing is by land estimated
therefore over 29 years, and he had produced upwards
of 40 works, all of which ^{pieces} ~~in~~ whole are now forgotten.
Before saying more about the present aspect of the
question, I think it will be as well if you consider how
his Opera period is ~~so~~ relative to his Oratorios. He had
begun writing Oratorios as early as 1720
when he was living with the Duke of Chandos. The first was
either; and every now & then in the following 20 years
he produced a new one which he performed in Lent in
his Theatre ~~in~~ ^{instead} of Operas; such as *Deidamia* & the

Back many things -

Occasionally Handing - Reason

- every hour -

But one of the most with
much independence is

distinct individuality of types

The word will finally do the
things - & when they are left to themselves -

they play the same role of passion & the things

2 (4)

Went to 2000 - India

Just -
2 years before
Disaster -

Just

March
1941

Reason why
Handed Over
are impossible
1 - modern
conditions -

similar work Alexander's Feast. Toward the end of his Opera
time he began writing Oration after. I said made its
appearance - 1738, two years before the last Opera Siciliana.
Israel in Egypt followed in the same year and in 1741
when his Operatic career had ^{just} finished, at last came the
Memoriae. I say that time he was not so steadily with Oration
that the end Septimus being the last of all. In these works
we must give attention later when we come to discuss Oration
specially. Handel died 8 years after composing Septimus
and after being 8 years blind, in 1759.
Now we come to the curious question why Handel's Opera, from
stiff as they are, are so completely dead; and we get
at once the clue ⁱⁿ the fact that Opera had ^{evidently} got on
a wrong track; - from too far in definition of details.
It had become in fact so preposterously formalized in an artificial
way that the element of dramatic continuity had almost disappeared.
You must just think again how things had gone. I described to
you just now how composers had gone on in the direction of

Proper 1
formalization
for the of
L. H. H. H.

A. H. H. H.

defining the details by giving them dramatic expression, and by
making passages more or more definite in form here and there
by working up the peaks of the architecture which were more important
into air. In A. Scarlatti's hands we found the air,
in a very formal state - each being made into a
complete whole by the Da Capo; - that is the repetition of
the first half, like a minuet after the air is that
form. It is difficult to say for certain, as there are so
few of Scarlatti's Operas to be got at; but it seems that
the division of form did not arrive at its air. The
form was not mature enough. neither had the singers of
his best days got over - power on the world as they had
later - & moreover ~~Scarlatto's~~ ^{Scarlatto's} works are not mature enough
in the defined portions for their fullest element of form
to be discerned. It is chiefly through the excellence of
the music & the mastery of the treatment in the air

Handels excellent
make me all
the more conscious
of the defect of
his system -

Have my
pencil &
quill
my thanks -

works that we are made so conscious of the defects. His (71)
and are so strong a character in character that our attention
is called all the more to the cheap alternative of
and a imitation. The artist being musically very clear &
the imitations being - positive flunk, without as much
as any musical sense is not most of them. Handel
could write splendid imitations - ^{especially} ~~a~~ ^{del} when he came
to take a more practical & ideal view of his art under
the influence of religion. But in the Opera, he seemed

to fight with style; & the consequence is a
kind of art which is an ^{broken} musical sense is so preposterous
that it is almost intolérable. ~~that I cannot myself think~~ when the earliest composers of
Opera began with nothing but imitative their standard of Musical
development was so low that we don't notice the existence
of the imitation - he got into them it makes a very
excellent form of art. ^{because they made the very first of art of the drama -} We know that these whole conventions

In early June
the confusion of
the vegetation
- not so
noticeably become
thin - nothing
marked in the
way of ground or
elevation
seen. To
contrast
with it -

Washed from
a river
downstream of
black of
white & black

of Opera was based upon recitation and one intellectual judgment
is satisfied. ~~The~~ The recitative is ^{musically} empty it is true, but our
attention is not called to the fact by the presence of anything that
is musically good. The composer is thinking of the drama
more than the music. In ~~this~~ Handel's time the state
of affairs ^{had turned entirely round -} completely upside down. The composer
was not thinking of the drama at all, except in
^{as the form of art which had given rise to this}
a second sense. What he aimed at was ^{simplicity} of technique
and of entertainment with this for great design so that
he could up ^{a trip is a theatrical sense} in character, to give a little extra zest to the
performance. But the result ~~can't~~ ^{cannot} pretend to be even
a tolerable form of art. It is made up like a
complex puzzle of blocks of white & black. - of ~~the~~ ^{the} ~~summaries~~
of pure color and alternately formal and formless. And
there is not either art or the way they are arranged. ~~It is~~
his recitation, his recitation all the way
through, and as I said before the airs are after

the
Ans. has
classified -

good that the reason is made all the more convincing of the deep
 mysterious emptiness of the imitation. We can only explain
 Humboldt writing as he did in the grounds that it was
 a matter of habit. And when people get through thoroughly
 accustomed to bad habits their good sense is even their
 judgement goes utterly ~~to the winds~~. The perfect man in the
 world may become utterly better than an idiot in some
 respects ~~as the~~ if a bad habit asserts its sway
 upon him. And so it is in all sorts of
 great compasses ~~when~~ including Humboldt when ^{the} conventional
 ways of ~~thinking~~ ^{thinking} ~~against~~ ^{against} ~~the~~ ^{the} ~~apart~~ ^{apart} ~~themselves~~ ^{themselves}. In Humboldt
 thus so the general had gone to such a pitch that
 even the ~~birds~~ were parcelled out into classes. There
 was the Ania di bruma, the Ania parlante
 the Ania di portamento, the Ania d'equilibrato
 and so on. & the characters were supposed to be

The great
fingers

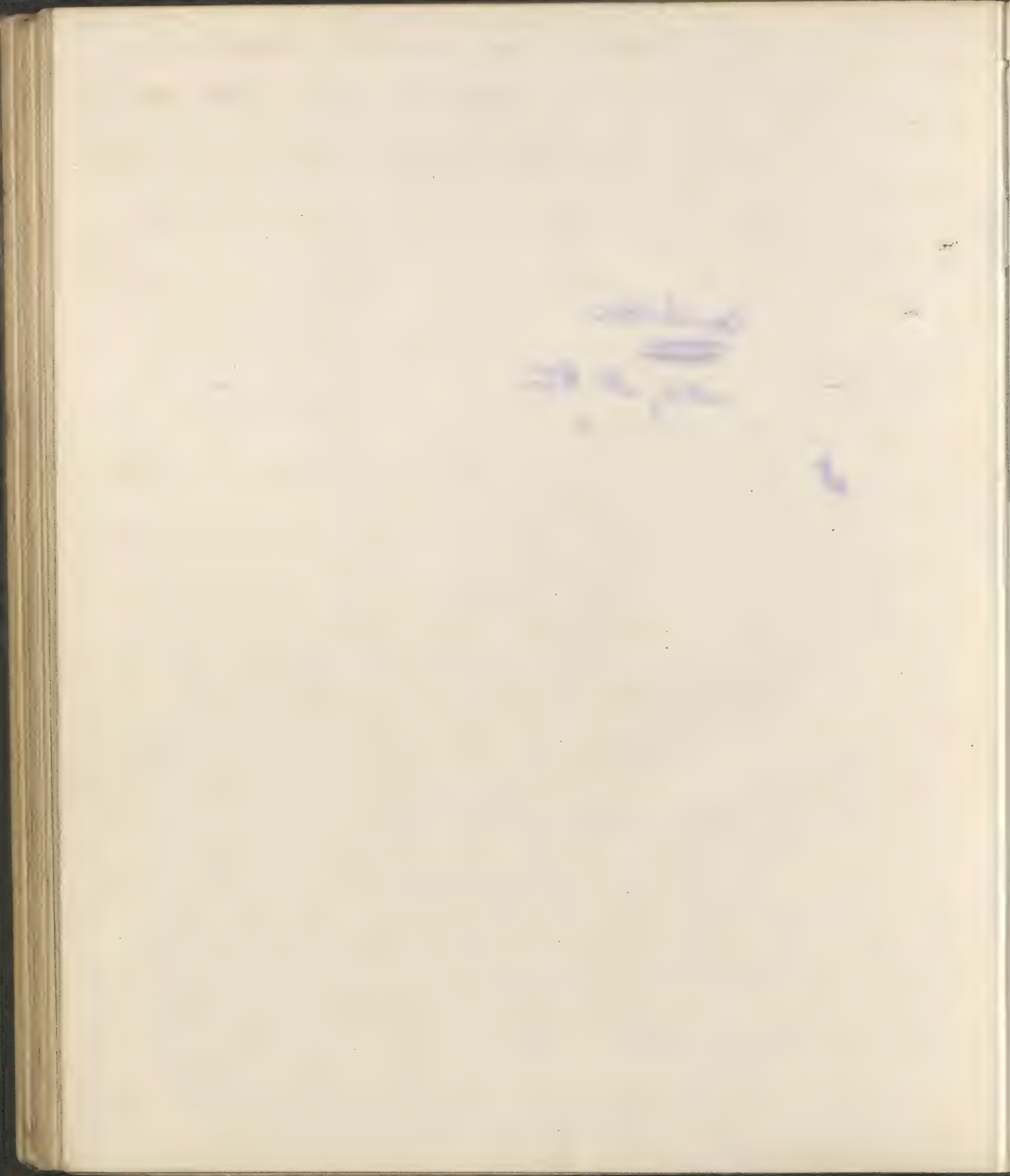
The great fingers

so well marked that no one of ordinary musical cultivation
could mistake them. And of this that Handel & the
composers to composed these ^{to suit a} ~~and~~ of the abilities
of special great singers, & you see that the chances of
the drama appearing to the public is a ~~lot~~ ^{man} of
unfavorable circumstances is very small. The singers
by Handel's time had arrived at the highest pitch of, viz.
It was of all periods in ~~the world~~ ^{the history of} this halcyon period.
The crowd of great names is quite familiar even to modern
musicians. The names of Senesino, Fassini, Cuzzoni
Fantasia Bordini, Castrucci ^{Montezemolo} are familiar to people who
know real ~~to~~ ^{nothing of} musical history. It was the
singers who surrounded the public & it was for them that
Handel was, ^{probably} the first man
in Europe who had a chance of asserting his will with
them. He generally took up a third or even more.

21

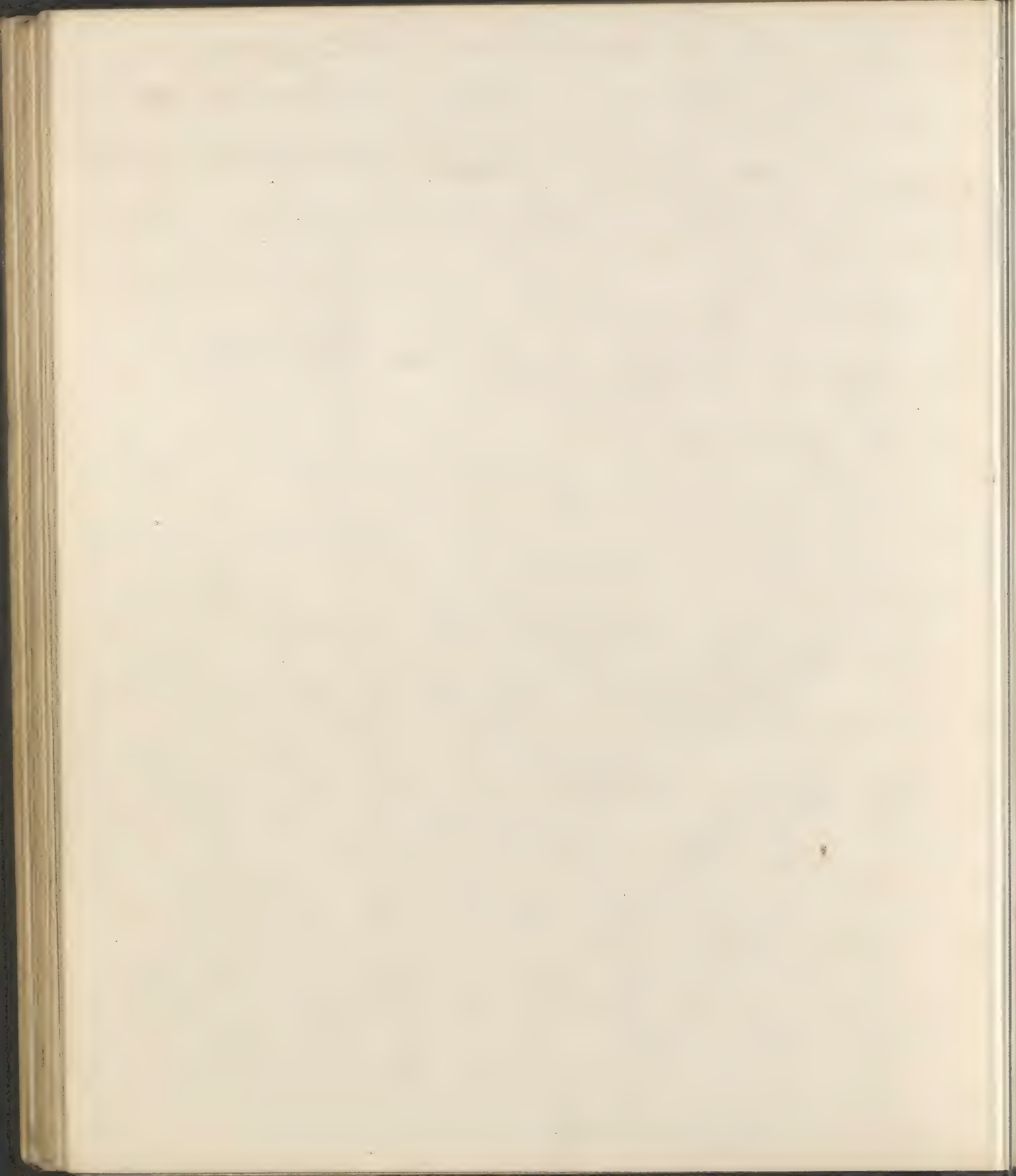
1871

And if anything displeased him he would swear whole
volumes forth in a prince or noble duke almost
as readily as at a bootblack, or a street ruffian. He
perished his rage when they tried to reform his works
by threatening to turn them out of England, or even other
kindly from of ~~publication~~ ^{publication} - as he did with Cuzzani - but
even he did not succeed; & it was partly owing
to his ~~desertion~~ ^{the Germans} ~~by~~ ^{desertion}, that he brought up the
historical temper against him & got in an Opera
venture ruined by their opposition. And even
Handel only opposed the singers on the ground of the style
of his music - He did not attempt to improve the form
of the Opera. The public liked to hear the good singers
sing things which showed off their abilities, & Handel &
his fellow composers were quite content to say their
success at that price. In it gave them a good deal
less trouble than if they had taken to some light music



about opera from a ~~very~~ true point of view of art. Perhaps the best best
example we can take about Handel's almost exclusive attention
to the singer, would be Alessandro - which as I told you
was the one Opera in which he managed to get Cuzzoni
and Faustina to sing together on decent terms.

(Describe the score)
Such management as this of course shows Handel
first from as a 'craftsman' - But not as a poet.
and it shows you that the view taken of the art
of Opera ~~was~~ in his time was the singers view altogether.
the ~~first~~ order of importance on my list - 1st singers,
or their voices, then the instrumental music, then
the scenery, and lastly the drama. If you wish
to know how the theatre also behaves in the old
fashioned form of Opera explain these preliminaries -



tell you that the several aims are beautifully devised to
express the different situations & the part of character
interest. But ~~and~~ ~~the~~ ~~aim~~ ~~expresses~~ ~~devising~~ the passion of love.

Such with the ~~for~~ ^{purpose} ~~any~~ ^{purpose} ~~work~~ of despair, such with the
the tokens of jealousy, a such with the ^{purpose} ~~finer~~ of rage.
And that by this means the drama is unfolded. There

is no need to deny this. The character is many
of Handel's work is ~~not~~ ^{it is true} clear ~~and~~, though not so clear as

in a workshop pretend. And individual character is
often poorly treated in Germany. & the vocal abolition
way is still

But even supposing the way is shut
of the region. the sentiments of the actors at different

of the system. The artist expressed the sentiments of the actors at different

the ~~first~~ is the distance was improving perfect, still the
way of developing the art given in blocks is utterly immature -
it prints as if an cotton came

It feels as if an action were
 in almost unison.

the almost vertical ground & said he was a good size a very long
man there, & the iron ring, much like



minutes till it was time for somebody else to come on & say
he or she was in love, & then they would both say
numbers joined together for a little while: till some body else
came on and said that he was going to kill the King &
many his grandsons, & then they would all three say
numbers joined, till it was time to say anything but
numbers joined, till it was time to make it theologically interesting, &
then came the curtain on the first act, amid the
plaudits of the public, who at least got a hint of the
drama, but were very pleased with the singing. Now
there is very well for a musical entertainment, & might
be even thought as an art form in a concert room
but as a musical drama it would be quite intolerable
as now adays, with our ideas more close to absolutism
than ever - & no arising as the poor Handel is thought
will make it otherwise
We must first of all pay a little attention to the constitution

Let for List 1385
added here

Handwritten Continuation

of Handel's hand, & the average outcome of his Operas
and very good by & by for the present. (Analyse a
Opera or two.)

Handel was obviously the most able Opera composer of his
time - even by a very long way. And he is the
very master of his time in best sense as well as best.
Some of the things in which his artistic powers excelled they
were utterly eclipsed by ~~the~~ him. Among Handel

Artists the most important were nearly all Italians.

One of the best was Leonardo Vinci. (Not Leonardo da Vinci

the Artist or poet. Another was Leonardo da Vinci
a most famous Neapolitan born 1694. His first Opera performed 1719. He wrote some 50 more.
famous also as a composer. He was also
the most famous being Demofonte. Died 1746. Was master of Inella & Piccini. He was also
very famous in a sense of church music. He wrote the first setting
of the Mass by Vivaldi. Also by Vivaldi. He was the first to set
Handel as an Opera.)

Handel's rival was by no means a man to
be despised, and wrote works which had merit in their way. He came
altogether ~~from a musical family~~ and was born in 1692. Was court Composer at Berlin from 1703 to 1705
of a musical family and was born in 1692. Was court Composer at Berlin from 1703 to 1705
when Handel was a little in front of him. Came to England in 1720. & came at all times
with Handel, his Opera was popular. His name often got mixed up with that of a younger brother
who was also a popular Opera Composer.

John

Land & water of Lake

Always both with water

Land at

Spent some of the

time of the

of Handel's band, & analyse a
Opera or two & then say good
bye to him for the present.

Sam

Watson

Squire

Imey

land

the river - where it came

the river

